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1. 2021

1.1 January

In December 1924, Jung visited America. (2021-01-01 04:20)

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[1]Black Books

In the twenties, many artists and writers went to New Mexico in recognition of the bankruptcy of American civilization.

The Indians were viewed as people who had maintained their cultural integrity and were rooted in communities with living traditions.

Thus they were looked to as a source of renewal for white culture.

Jung's visit was arranged by Jaime de Angulo, a linguist, ethnologist, ethnomusicologist, writer, and patron saint of the Beat Generation.

In December 1924, Jung visited America.

Shortly after the trip, Jaime de Angulo wrote to Mabel Dodge about how he managed to take Jung to Taos, and of what ensued:

I made up my mind that I would kidnap him if necessary and take him to Taos . ... It was a revelation to him, the whole thing.

Of course I had prepared Mountain Lake. He and Jung made contact immediately and had a long talk on religion.

Jung said that I was perfectly right in all that I had intuited about their psychological condition.

He said that evening CJ "I had the extraordinary sensation that I was talking to an Egyptian priest of the fifteenth century before Christ." The Red Books, Vol. I, Page 86

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=ZEJJI8GH78SV&dchild=1&keywords=jung+black+books&qid=1606382512&sprefix=jung

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Following the Polzeath seminar, Cary de Angulo wrote a paper on "Individual Relationships." (2021-01-02 02:28)

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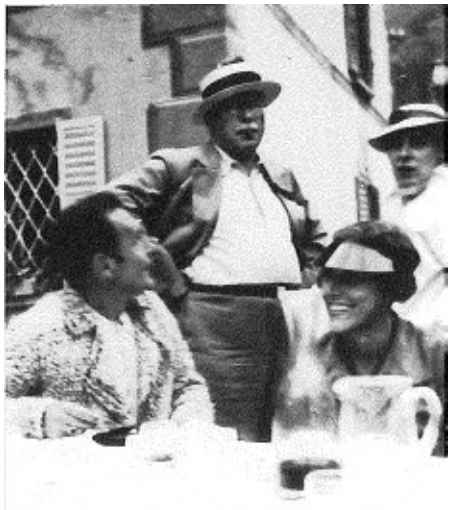

14 An Eranos picnic, 1935: Gustav Heyer, Jung, Cary Baynes, and Mary Foote

[1]Black Books

Following the Polzeath seminar, Cary de Angulo wrote a paper on "Individual Relationships."

She began by noting:

In the last two or three sessions of our summer school at Polzeath, we discussed the possible contribution to be made by Analytical Psychology to the "church" of the future .

We meant by this ill-omened word church, the inevitable form which will be assumed by the ideas of today that tend toward a new synthesis of subjective experience ....

The special contribution of analysis was thought to be the building up of the right sorts of relationships, both individual and collective, and the vision of a future in which one came into full self-expression through relationships instead of skulking into them hemmed by a thousand fears, was very enticing.

As she saw it, for there to be real relationships, a higher degree of consciousness than had hitherto been possible was necessary, and it was the task of analytical psychology to facilitate it.

She proposed a written symposium on the subject and circulated her paper.

Emma Jung wrote a response, indicating that she was essentially in agreement but thought that further consideration needed to be given to "the complications that arise when the principles should come into life."

She highlighted the need for a maximum of consciousness, mutual equality, and candor, describing unconsciousness as the "only sin."

The value of a relationship, she said, could be measured by "the ability it has of making appear and live the individuality of the persons involved."

For Jung and his close circle, such questions were existential as well as theoretical. The Black Books, Vol. I, Page 84

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=ZEJJI8GH78SV&dchild=1&keywords=jung+black+books&qid=1606383019&sprefix=jung

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Carl Jung: Subsequently, the anima, in the form of the mother imago, is transferred to the wife: (2021-01-03 01:49)

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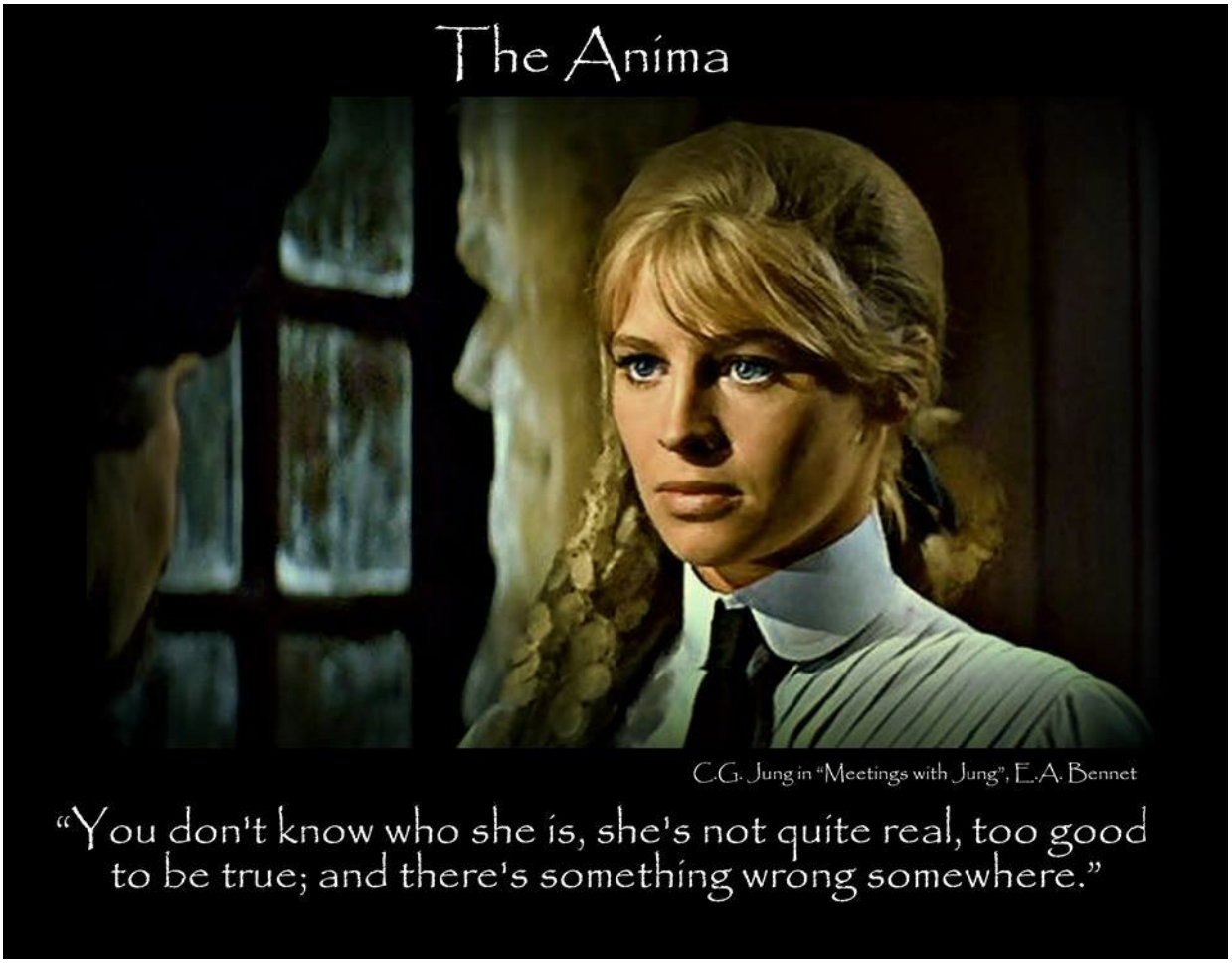
The Anima
C.G. Jung in "Meetings with Jung", E.A. Bennet
"You don't know who she is, she's not quite real, too good to be true; and there's something wrong somewhere."

[1]Black Books

For a man, the mother "protects him against the dangers that threaten from the darkness of his soul."

Subsequently, the anima, in the form of the mother imago, is transferred to the wife: "his wife has to take over the magical role of the mother.

Under the cloak of the ideally exclusive marriage, he is really seeking his mother's protection, and thus he plays into the hands of his wife's protective instincts."

What is ultimately required is the "objectification of the anima." Carl Jung, The Black Books, Vol. I, Page 100-101

…the overcoming of the anima as an autonomous complex, and her transformation into a function of relationship between consciousness and the unconscious.

Through this process the anima forfeits the daemonic power of an autonomous complex;

that means she can no longer exercise possession, since she is depotentiated. Carl Jung, The Black Books, Vol. I, Page 101

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1ZQRXMVLJ1O2V&dchild=1&keywords=jung+black+books&qid=1606409643&sprefix=jun

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Carl Jung on "Abraxas" - Quotations - Anthology (2021-01-03 12:20)

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[1]Black Books

The death of Christ took no suffering away from the world, but his life has taught us much; namely, that it pleases the one God if the individual lives his own life against the power of Abraxas. Carl Jung, The Red Book, Page 371.

You are the suffering heart of your one-star God, who is Abraxas to his world. Carl Jung's Soul, The Red Book, Page 371

In early 1913, he [Jung] read Dieterich's Abraxas, still from the perspective of his libido theory. In January and October 1915, while doing military service, he studied the works of the Gnostics intensively. The Black Books, Vol. I, Page 50

But you have in you the one God, the wonderfully beautiful and kind, the solitary, star-like, unmoving, he who is older and wiser than the father, he who has a safe hand, who leads you among all the darknesses and death scares of dreadful Abraxas. Jung's Soul, The Black Books, Page 275

As a God, you are the great Abraxas in your world. But as a man you are the heart of the one God who appears to his world as the great Abraxas, the feared, the powerful, the donor of madness, he who dispenses the water of life, the spirit of the tree of life, the daimon of the blood, the death bringer. Jung's Soul, The Black Books, Page 275

Pain and disappointment fill the world of Abraxas with coldness, all of your life's warmth slowly sinks into the depths of your soul, into the midpoint of man, where the far blue starlight of your one God glimmers. Jung's Soul, The Black Books, Page 276

The works of Abraxas are to be fulfilled, for consider that in your world you yourself are Abraxas and force your creature to fulfil your work. Here, where you are the creature subjugated to Abraxas, you must learn to fulfill the work of life. Jung's Soul, The Black Books, Vol. V, Page 277

So live life, do not flee Abraxas, provided that he compels you and you can recognize his necessity. In one sense I say to you: do not fear him, do not love him. In another sense I say: fear him, love him. He is the life of the earth, that says enough. Jung's Soul, The Black Books, Vol. V, Page 277

I, your soul, am your mother, who tenderly and frightfully surrounds you, your nourisher and corrupter; I prepare good things and poison for you. I am your intercessor with Abraxas. I teach you the arts that protect you from Abraxas. Jung's Soul, The Black Books, Vol. V, Page 277

The more you free yourself from him [Abraxas], the more you approach death, since he is the life of the universe. But he is also universal death. Therefore you fall victim to him again, not in life but in dying. So remember him, do not worship him, but also do not imagine that you can flee him since he is all around you. Carl Jung, The Black Books, Vol. V, Page 275

The death of Christ took no suffering away from the world, but his life has taught us much; namely, that it pleases the one God if the individual lives his own life against the power of Abraxas. Carl Jung, The Black Books, Vol. V, Page 276

Only by living life can you free yourself from it. So live it to such a degree that it befits you. To the degree that you live it, you also fall victim to the power of Abraxas and his dreadful deceptions. But to the same degree the star God in you gains in pew longing and power, in that the fruit of deception and human disappointment falls to him. Carl Jung, The Black Books, Vol. V, Page 276

You didn't want to obey, you resisted. But you should not resist any humiliation. You should accept the injustice, since Abraxas wants to knead you into people like yeast into flour." Jung's Soul, The Black Books, Vol. VI, Page 217

I need a new shadow, since I have recognized the terrible Abraxas and have drawn myself back from him. The cold grew and my star blazed brighter. Carl Jung, The Black Books,

Vol. VI, Page 228

What are you thinking of? He is the Abraxas of the earth. No one bestows joy on the earthly ones as he does. He is the hermaphrodite, who for joy unites what is separated. He makes you strong and happy on earth. He preserves the life and happiness of men. How could you grow without him? You poor fools! If you don't know how to serve the Gods, at least serve yourselves. Jung Soul, The Black Books, Vol. VI, Page 279

Further on in the discussion, Jung commented:

"First God is felt traditionally, conventionally, then dynamically, then felt into humanity (as magical effect of the person).

But this results in a God beyond good and evil. It leads to the devil (as war). It is a primitive thought: everything alien is magical. Also medieval. Mlle V shows us that she experiences God as a subjective dynamis, and between men it is the personal. A God beyond good and evil questions the human relationship . . . a God beyond good and evil is not Christian either. The Christian is only an etiquette.—If she was to continue consequently, she would come between the poles. At the end she takes the view, according to which she turns into a Christ herself. This is already analytical. The Christians become christiani, not christoi" (MAP, pp. 99ff.). Jung's comments concerning a God beyond good and evil converge with the conception of Abraxas that he was elaborating in these entries. The Black Books, Vol. V, Page 280, fn 417

Unification with the physical Abraxas occurs through the human woman, but that with the spiritual Abr. Occurs through me; that is why you must be with me." Jung's Soul, The Black Books, Vol. VI, Page 261

I swear to you, you hideous madness of Abraxas, turn your paws against the eternal Pleroma, let go of man. He is too puny and an unworthy sacrifice to your power. We are whining dogs before you, the lion. This hunting hound is of no use to you. Carl Jung, The Black Books, Vol. VI, Page 219

The number of Gods and devils is as innumerable as the host of stars. Each star is a God, and each space that a star fills is a devil. But the empty fullness of the whole is the Pleroma. Abraxas is the effect of the whole. Only the ineffective opposes him. Carl Jung, The Black Books, Vol. VI, Page 220

This is a God you knew nothing about. We call him Abraxas. He is even more indefinite than God and the devil. Nothing stands opposed to him but the ineffective; hence his effective nature unfolds itself freely. Philemon, The Black Books, Vol. VI, Page 212

Abraxas stands above God and devil. He is improbable probability, that which takes unreal effect. If the Pleroma had an essence, Abraxas would be its manifestation. Philemon, The Black Books, Vol. VI, Page 212

The human has fallen from you. You have come closer to the stars. The kingdom of what is to come will open. Let silence enter, the silence of eternity, since all paths, even the most winding, lead to the valley of silence. Philemon, The Black Books, Vol. VI, Page 213

You unite yourself with Abraxas through me. First you give me your heart, and then you

live through me. I am the bridge to Abraxas. Thus the tree of light arises in you and you become the tree of light and Phanes arises from you. You have anticipated, but not understood this. At the time you had to separate from Abraxas to become individual, opposed to the drive. Now you become one with Abraxas. This happens through me. You cannot do this. Therefore you must remain with me. unification with the physical Abraxas occurs through the human woman, but that with the spiritual Abr. occurs through me; that is why you must be with me. Jung's Soul, The Black Books, Vol. VI, Page 261

If God no longer understands me, I must recede into remoteness from God. I must protect myself from his loving vengeance. Remoteness from God is procession along the 4 false ways, it is crucifixion, it is Abraxas. The 4 false ways are: being one with the outer worldly being, & being one with the soul, being one with splendor, Philemon, being one with the shadow, Ka. Jung's Soul, The Black Books, Vol. VII, Page 177

On February 29, 1916. Toni Wolff noted, "Sexuality = Collective general feelings = in the unconscious. Abraxas head, lion, as danger: cosmic thoughts. More conventional: general collective and cosmic intellectual thoughts. —unconscious Abraxas tail and serpent, sexuality as danger (dream 26 II 1916)" (Diary L, p. 178). The Black Books, Vol. VI, Page 261, fn 268

What the God speaks is life, what the devil speaks is death, but Abraxas speaks that hallowed and accursed word that is at once life and death. Abraxas produces truth and lying, in the same good and evil, light and darkness, in the same word and in the same act. Philemon, The Black Books, Vol. VI, Page 214

You should worship only one God. The other Gods are unimportant. Abraxas is to be feared. Therefore it was a deliverance when he separated himself from me. You do not need to seek him. He will find you, just like Eros. Jung's Soul, The Black Books, Vol. V, Page 272

He gives joy and peace, since he is beyond death and beyond what is subject to change. He is no servant and no friend of Abraxas. He himself is an Abraxas, but not unto you, but in himself and his distant world, since you yourself are a God who lives in faraway realms and who renews himself in his ages and creations and peoples, just as powerful to them as Abraxas is to you. Jung's Soul, The Black Books, Vol. V, Page 275

Therefore because you are the heart of your God, aspire toward him, love him, live for him. Fear Abraxas, who rules over the human world. Jung's Soul, The The Black Books, Vol. V, Page 275

You are the suffering heart of your one star God, who is Abraxas to his world. Therefore because you are the heart of your God, aspire toward him, love him, live for him. Fear Abraxas, who rules over the human world. Jung's Soul, The The Black Books, Vol. V, Page 275

The death of Christ took no suffering away from the world, but his life has taught us much; namely, that it pleases the one God if the individual lives his own life against the power of Abraxas. The one God thus delivers himself from the suffering of the earth into which his Eros plunged him; since when the one God saw the earth, he sought its procreation, and forgot that a world was already given to him in which he was Abraxas. Jung's Soul, The The Black Books, Vol. V, Page 276

But the freeing of man from the power of Abraxas docs not follow man's withdrawing

from the power of Abraxas because no one can pull away from it-but through subjugating himself to it. Even Christ had to subjugate himself to the power of Abraxas, and Abraxas killed him in a gruesome manner. Jung's Soul, The The Black Books, Vol. V, Page 276

Only by living life can you free yourself from it. So live it to such a degree that it befits you. To the degree that you live it, you also fall victim to the power of Abraxas and his dreadful deceptions. But to the same degree the star God in you gains in pew longing and power, in that the fruit of deception and human disappointment falls to him. Jung's Soul, The The Black Books, Vol. V, Page 276

If you flee Abraxas from fear, you escape pain and disappointment and you remain terrified, that is, out of unconscious love you cling to Abraxas and your one God cannot catch fire. The Black Books, Vol. V, Page 276

So do not flee from Abraxas, do not seek him. You feel his coercion, do not \ resist him, so that you shall live and pay your ransom. Jung's Soul, The The Black Books, Vol. V, Page 277

The painting Systema Mundi Totius has a legend at the bottom: "Abraxas dominus mundi" (Abraxas Master of the World). The Black Books, Vol. V, Page 278, fn 403

He deems you worthy of this sacrifice. Abraxas has mercy upon you. Jung's Soul, The Black Books, Vol. V, Page 279

1 am going to teach it to my own, to the nearest, so don't throw it on the street. Why do you want to help Abraxas? He has the power, he should create from himself; why should l bleed for him and be consumed by eternal :fires? My God, deliver me from fear. Give me the redeeming vision, into your hands l commit my spirit. Jung's Soul, The The Black Books, Vol. V, Page 279

For example, Jung's vision of the God Abraxas bore striking parallels to the figure of Mercurius in alchemy. He noted in retrospect that "my encounter with alchemy was decisive for me, as it provided me with the historical basis which I had hitherto lacked." The Black Books, Vol. I, Page 108

At immeasurable distance a lonely star stands in the zenith. This is the one God of this one man, this is his world, his Pleroma, his divinity. In this world man is Abraxas, the creator and destroyer of his own world. This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after death, in him everything that man withdraws from the greater world shines resplendently. To this one God man shall pray. The Black Books, Vol. I, Page 59

As a God, you are the great Abraxas in your world. But as a man you are the heart of the one God who appears to his world as the great Abraxas, the feared, the powerful, the donor of madness, he who dispenses the water of life, the spirit of the tree of life, the daimon of the blood, the death bringer. Carl Jung, Red Book, Page 371

The message of Abraxas, for example, the god in whom the Devil is also present, derives from the private print published by Jung in 1916, Septem sermones ad mortuos, in which he speaks of this gnostic deity in hymnal language. The same is true of Demian's

reinterpretation of the myth of Cain and the story of the thieves on Mount Golgotha, which also derive from gnostic thought. Günter Baumann, 9th International Hesse Colloquium in 1997, Page 4

C.G. has the same problem. His libido is still strong and possessive. He is never content. He built his tower as a tribute to the dream of life he would have liked to realize and never could. [This was Bollingen]. He had to compromise because his nature is essentially complex. He wants simplicity because he is not simple. He has always tried to foist upon Emma the tangible burdens of his complex strivings. He accumulates and then cannot maintain. Thus he is also surrounded by the decaying heaps of things and people from which his libido has receded and which are left to Emma to deal with. She expresses this remorseless continuity, this Abraxoid character to his desiring vitality. Always she reminds him of the debt intuitiveness piles up in the world of real things. He hates sensation because it is unexpressive, inarticulate and quite remorseless and indifferent to the flutters and strivings of intuition which is forever trying to escape from the real and the actual. New desires that add more and more to the heap of tangible liabilities must be renounced if this essential simplification is to be attained. Things cannot create happiness. They only make Egypt more lascivious and terrible in its effect. They only make you forget, like alcohol and infatuation. This is terrible Abraxas which makes life and death with the same breath and in the same act. The right way for me is toward an increasing simplification of life in the midst of a world which goes ever towards an increasing specialization and complexity. Peter Baynes, Jung’s Apprentice, Page 211-212

Its name is Abraxas.

Then the dead demand further information about this primal being, which is neither the summum bonum nor limitless evil; Abraxas is life, "the mother of good and evil."

Hence Abraxas begets truth and falsehood. The third sermon continues:

It is the hermaphrodite of the earliest beginning.

It is abundance that seeketh union with emptiness.

It is holy begetting.

It is love and love’s murder.

It is the saint and his betrayer.

It is the brightest light of day and the darkest night of madness.

To look upon it is blindness.

to know it is sickness.

To worship it is death.

To fear it is wisdom.

To resist it is not redemption. Gerhard Wehr, “Jung” by Gerhard Wehr, Page 191

Soul: "The first light designates the Pleroma.

The second light designates Abraxas.

The third light, the sun.

The fourth light, the moon.

The fifth light, the earth.

The sixth light, the phallus.

The seventh light, the star.

Why are the bird, the heavenly mother, and heaven missing?

They are all enclosed in the star. When you look toward the star, you will look through them. They are the bridges to the star. They make up the single 7th light, the highest, the floating, which rises with roaring flapping of wings, released from the embrace of the tree of light with 6 branches and I blossom, in which the star God lay slumbering. The 6 lights are singular and form the multiplicity. The one light is one and forms the unity, it is the blossoming crown of the tree, the holy egg, the seed of the world endowed with wings so it can reach its place. The one gives rise to the many again and again, and the many entails the one." Carl Jung, The Black Books, Vol. VI, Page 254-255

In a critical entry of January 16, 1916, his [Jung] soul presented an elaborate thiogenic cosmogony.’

She described her own nature, the nature of the daimons, the heavenly mother, and the Gods. Of particular significance was Abraxas, the powerful and fearful self-renewing God of the cosmos.

She characterized the nature of man as striving for absolute individuality, through which he concentrated and countered the dissolution of the Pleroma, or the "all."

Jung drew a schematic diagram of this system.

At some point later, he proceeded to paint it, and titled the work Systema Mundi Totius, system of all the worlds.

On the back of it, he wrote in English: "This is the first mandala I constructed in the year 1916, wholly unconscious of what it meant."’ The Black Books, Vol. 1, 48

He had studied the literature on Gnosticism in the course of his preparatory reading for Transformations and Symbols of the Libido. In early 1913, he read Dieterich’s Abraxas, still from the perspective of his libido theory.

In January and October 1915, while doing military service, he studied the works of the

Gnostics intensively.

He was struck by the closeness of these texts and his own Liber Novus, and also with what he saw as the similarity between the modern epoch and the time of early Christianity.

After writing the Septem Sermones in the Black Books, Jung recopied it in a calligraphic script into a separate book, slightly rearranging the sequence.

He added the following inscription under the title:

"The seven instructions of the dead. Written by Basilides in Alexandria, the city where the East touches the West."

He then had this privately printed, adding to the inscription: "Translated from the Greek original into German."

This legend indicates the stylistic effects on Jung of late nineteenth century classical scholarship.

He recalled that he wrote it on the occasion of the founding of the Psychological Club and regarded it as a gift to Edith Rockefeller McCormick for founding the Club.

He gave copies to friends and confidants. He inscribed a copy to Adolf Keller: "This little book, that I entrust to your well meaning and friendly forbearance, brings a wish with it: it would like to have a good cover in this cold world weather./ The non-author and copyist."

Presenting a copy to Alphonse Maeder, he wrote:

I could not presume to put my name to it, but chose instead the name of one of those great minds of the early Christian era which Christianity obliterated.

It fell quite unexpectedly into my lap like a ripe fruit at a time of great stress and has kindled a light of hope and comfort for me in my bad hours. The Black Books, Vol. 1, 50-51

The seventh sermon had culminated in an evocation of a star God:

At immeasurable distance a lonely star stands in the zenith. This is the one God of this one man, this is his world, his Pleroma, his divinity. In this world man is Abraxas, the creator and destroyer of his own world. This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after death, in him everything that man withdraws from the greater world shines resplendently. To this one God man shall pray. The Black Books, Vol. 1, Page 59

This description of Jung’s experience of God corresponds to the vision of Abraxas in the Sermones. The realization of the significance of the self for Jung was not only a conceptual but also an experiential matter. The Black Books, Vol. 1, Page 68

For example, Jung’s vision of the God Abraxas bore striking parallels to the figure of Mercurius in alchemy. The Black Books, Vol. 1, 108

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=1KG0WF4GDJF747GX4J4S&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Jung's Soul: She (Salome) is between things and you. I am between the eternal images and you. (2021-01-04 04:01)

[paypal _donation _button border="5"]

[1]Black Books

First and foremost, you [Jung] should see that you are behind.

Why did you give me the two kinds of properties? Why did you not separate the opposites? Why did you leave me mixed?

This creates the trouble of the standstill. The opposites cancelled each other out.

My other half, which is on the side of the earth, is another soul than I.

She is between things and you. I am between the eternal images and you.

I am mind, she is feeling. I am light, she is dark. The black one is her symbol.

You have still not released Salome from her.

She is the spirit of the earth that dances poisonous dances, that bewitches and intoxicates, that drinks blood and causes magical sickness.

If she were released from the symbol, she would give form, substance, and actual life to the eternal images.

But she intoxicates herself in the blood of the holy one.

Why? She has not been released from the human symbol.

Why do you love the black one?

Because she is the dancer-(there is a scratching on the door). Jung's Soul, The Black Books, Vol. VII, Page 186

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=JBRWQJ11N1WQ&dchild=1&keywords=carl+jung+black+books&qid=1605780133&sprefix

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Carl Jung: Picture by a middle-aged man. In the center is a star. (2021-01-05 03:12)

[paypal _donation _button border="5"]

Image 105, LN

[1]Black Books

In 1930, Jung anonymously reproduced this image in "Commentary on The Secret of the Golden Flower" as a mandala painted by a male patient during treatment.

He reproduced it again in 1952 in "Concerning Mandala Symbolism" and wrote:

Picture by a middle-aged man. In the center is a star.

The blue sky contains golden clouds.

At the four cardinal points we see human figures: at the top, an old man in the attitude of contemplation; at the bottom, Loki or Hephaestus with red, flaming hair, holding in his hands a temple.

To the right and left are a light and dark female figure.

Together they indicate four aspects of the personality, or four archetypal figures belonging, as it were, to the periphery of the self.

The two female figures can be recognized without difficulty as the two aspects of the anima.

The old man corresponds to the archetype of meaning, or of the spirit, and the dark chthonic figure to the opposite of the Wise Old Man, namely the magical (and sometimes destructive) luciferian element.

In alchemy it is Hermes Trismegistus versus Mercurius, the evasive "trickster."

The circle enclosing the sky contains structures or organisms that look like protozoa.

The sixteen globes painted in four colors just outside the circle derived originally from an eye motif and therefore stand for the observing and discriminating consciousness.

Similarly, the ornaments in the next circle, all opening inwards, are rather like vessels pouring out their content toward the centre. [Fn:

There is a similar conception in alchemy, in the Ripley Scrowle and its variants (Psychology and Alchemy, fig. 257).

There it is the planetary Gods who are pouring their qualities into the bath of rebirth.]

On the other hand the ornaments along the rim open outward, as if to receive something from outside.

That is, in the individuation process what were originally projections stream back "inside" and are integrated into the personality again.

Here, in contrast to Figure 25, "Above"and "Below," male and female, are integrated, as in the alchemical hermaphrodite (CW 9, pt. r, § 682).

The figure at the top is Philemon and the figure at the bottom is Ka. The Black Books, Vol. 1, Page 135

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=18ON38CQBK694&dchild=1&keywords=jung+black+books&qid=1606475828&sprefix=jun

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She [Toni Wolff] felt that his fame and success were increasingly taking him away from her... (2021-01-06 03:21)

[paypal _donation _button border="5"]

[1]Black Books

She [Toni Wolff] felt that his fame and success were increasingly taking him away from her and resented "his works, ideas, patients, lectures, E. [Emma], children."

This was cause for bitterness:

"Again some resistance, when I think how he realized all his famous ideas through the relationship with me (which he only admits occasionally) and how famous he is now, and that E. is with him instead of me, and how I can never accompany him there." The Black Books, Vol. I, Page 97

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3D4K2SCQ194O5&dchild=1&keywords=jung+black+books&qid=1606411414&sprefix=jun

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Is there a moral issue involved in individuation? (2021-01-06 05:06)

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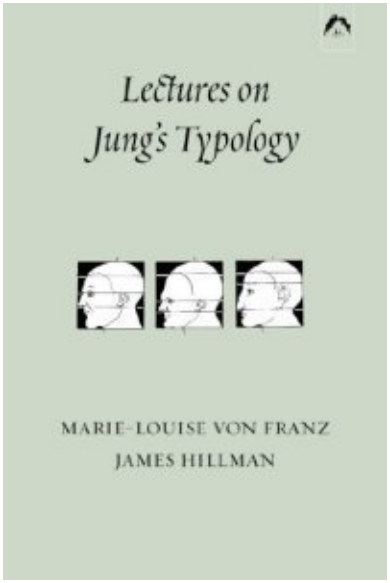

[1]Jung's Typology

Question: Is there a moral issue involved in individuation? Is it a question of perfection in a strictly moral sense?

Von Franz: The process of individuation is an ethical problem, and someone without any morality would get stuck right at the beginning. But the word "perfection" is not appropriate.

That is a Christian ideal that does not quite coincide with our experience of the process of individuation. Jung says that the process seems not to tend towards perfection but towards

completeness.

This means, I think, that you cannot get the thing up to the upper level (of the diagram), but you have to come down, and that means a relative lowering of the level of the personality.

If you are in the middle, the one side is not as dark and the other not quite as bright, and there is more a tendency to constitute a kind of completeness that is neither too light nor too dark.

But one has to sacrifice a certain amount of striving for moral perfection in order to avoid building up too black a counter-position. It is ethical, but not idealistic.

One has to give up the illusion that one can produce something perfect in the human realm. Marie-Louise Von Franz, Jung's Typology, Page 124-124

Question: How does the inferior function connect with the collective evil?

Von Franz: As long as you do not really get into this stage there remains what I call the devil in the corner.

This is only the personal devil, the personal inferiority of an individual, but with it collective evil comes in as well.

The little open door of each individual's inferior function is what contributes to the sum of collective evil in the world. You could observe that very easily in Germany when the devil slowly took over the situation in the Nazi movement.

Every German I knew at that time who fell for Nazism did so on account of his inferior function.

The feeling type got caught by the stupid arguments of the party doctrine; the intuitive type got caught by his dependence on money.

He could not give up his job and did not see how he could deal with the money problem, so he had to stay in it despite the fact that he did not agree, and so on.

The inferior function was in each personal realm the door where some of this collective evil could accumulate.

Or, you could say that each one who had not worked on his inferior function contributed to this general disaster – in a small way – but the sum of millions of inferior functions constitutes an enormous devil!

Propaganda against the Jews was very cleverly made up in that respect. For example, the Jews were insulted as being destructive intellectuals, which completely convinced all the feeling types – a projection of inferior thinking.

Or they were accused of being reckless moneymakers; that completely convinced the intuitive, for they were his inferior sensation, and now one knew where the devil was.

The propaganda used the ordinary suspicions that people had against others on account

of their inferior function.

So you can say that behind each individual the fourth function is not just a little kind of deficiency; the sum of these is really responsible for a tremendous amount of trouble. Marie-Louise Von Franz, Jung's Typology, Page 122-123

Question: Would you say that propaganda is mainly a field for the inferior function?

Von Franz: Yes, if it is the type of propaganda that is built up with the object of engendering emotion. Someone practicing such a low type of propaganda would know that it is not by reasonable talk that one gets the masses but by arousing emotion. Emotion can be aroused in everyone at the same time if you bring up the inferior function, because as I said before, that is the emotional function. Therefore, if you speak to intellectuals you must arouse primitive feelings! If you speak to university professors, you must not use scientific language because in that field their minds are clear and they will see through all the snares in your speech. If you want to get a lie across, you must substantiate your lie with a lot of feeling and emotion. Since university professors will on the average have inferior feeling, they will fall for that at once. Hitler had the art of doing this. His speeches show that he talked quite differently to different groups, and he knew very well how to wake up the inferior function. A man who had been present at several of his speeches told me that he did it through his intuition, by feeling his way into the situation. At times, Hitler would at first be quite uncertain. He would try out his themes like a pianist, mentioning a little of this and a little of that. He would be pale and nervous, and his SS men would get all worked up because the Führer did not seem to be in form. But he was just trying out the ground. Then he would notice that if he brought up a particular subject, it would arouse emotion, so then he would just go full tilt for that! That's the demagogue. When he feels that inferior side, he knows where the complexes are, and that is what he goes for. One must argue in a primitive, emotional way, the way in which the inferior function would argue. Hitler did not think that out. It was the fact that he was caught in his own inferiority, which gave him that talent. Marie-Louise Von Franz, Jung's Typology, Page 124-125

1. https://smile.amazon.com/Lectures-Jungs-Typology-Marie-Louise-Franz-ebook/dp/B00G2CBJ0K/ref=sr_1_1?dchild=1&keywords=marie+louise+von+franz+typology&qid=1609927

Carl Jung: Hence I discriminate between the I and the self,.. (2021-01-07 04:18)

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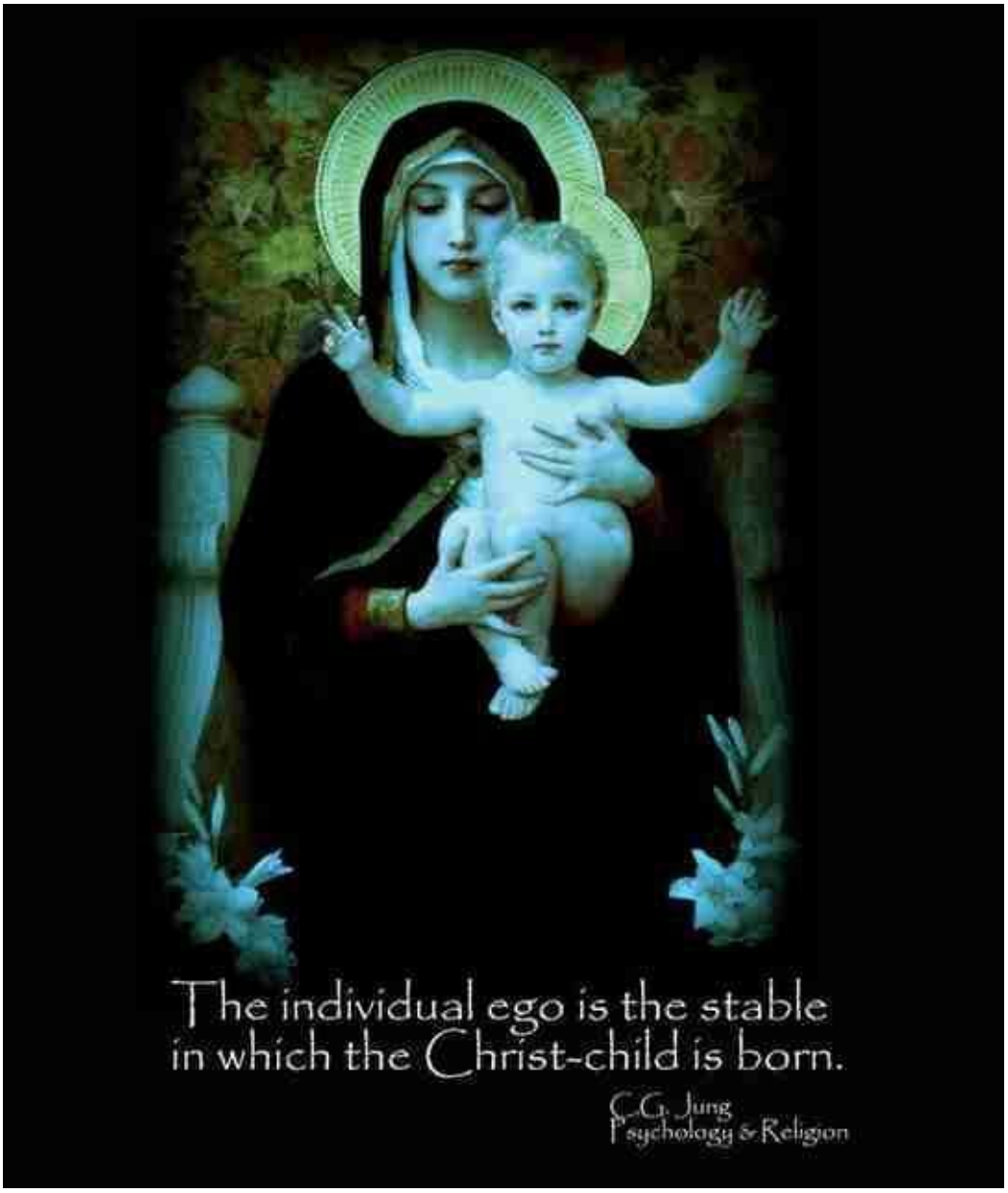

[1]Black Books

Inasmuch as the I is only the center of my field of consciousness, it is not identical with the totality of my psyche, being merely a complex among other complexes.

Hence I discriminate between the I and the self, since the I is only the subject of my consciousness, while the self is the subject of my totality: hence it also includes the unconscious psyche. In this sense the self would be an (non-material) extension which embraces and includes the I.

In unconscious fantasy the self often appears as the super-ordinated or ideal personality,

as Faust is in relation to Goethe and Zarathustra to Nietzsche. The Black Books, Vol. I, Page 74

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3FZ62JIHFWJLR&dchild=1&keywords=jung+black+books&qid=1606468823&sprefix=jun

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We [Elijah/Salome] are really together and are not symbols. We are real and together. ~Elijah (2021-01-07 04:53)

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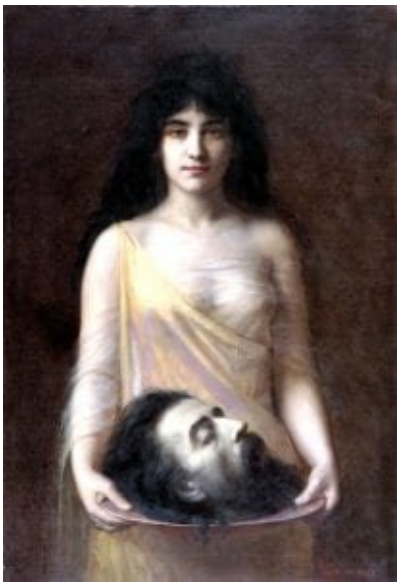

[1]Black Books

You do me wrong, Elijah is my father, and he knows the deepest mysteries, the walls of his house are made of precious stones, his wells hold healing water and his deep eye sees the things of the future-And what wouldn’t you give for a single look into the infinite unfolding of what is to come? Are these not worth a sin for you?" Salome, The Black Books, Vol. II, Page 181

We [Elijah/Salome] are really together and are not symbols. We are real and together. Elijah, The Black Books, Vol. II, Page 182

I do not love her, I fear her. My knees tremble. A voice says: "Therein you acknowledge her divine power." Must I love Salome? Carl Jung, The Black Books, Vol. II, Page 183

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1IZJYQ1TZXCE3&dchild=1&keywords=jung+black+books&qid=1606989348&sprefix=jun

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Dr. Jung’s Images from The Black Books (2021-01-08 02:30)

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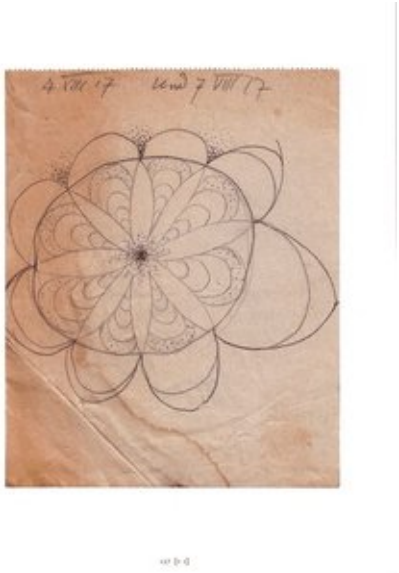
Mandala sketch I.

Mandala sketch I appears to be the first in the series of mandala sketches and is dated August 2, 1917.

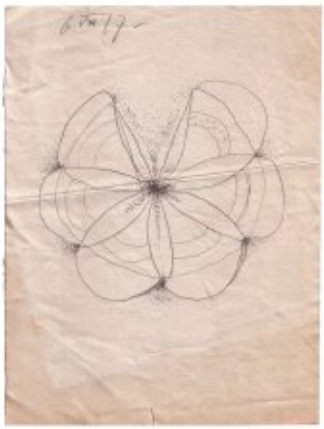
It is the basis for Image 80 in the calligraphic volume of LN. The legend at the top of the image is "<DANHL" (Phanes).

Legend at bottom: "Sto:ffwechsel in Individuum" (Metabolism in the Individual).

Mandala sketch 2 is the reverse of Mandala sketch I.



Mandala sketch 3 is dated August 4 and 7, 1917, and and is the basis for Image 82 in the calligraphic volume of LN.



Mandala sketch 4 is dated August 6, 1917.

[1]SYSTEMA MUNDITOTIUS

Systema MundiTotius. In 1955, Jung’s Systema MundiTotiuswas published anonymously in a special issue of Du dedicated to the Eranos conferences.

In a letter of February II, 1955, to Walter Corti, Jung explicitly stated that he did not want his name to appear on it (JA).

He added the following comments to the painting:

It portrays the antinomies of the microcosm within the macrocosmic world and its antinomies.

At the very top, the figure of the young boy in the winged egg, called Erikapaios or Phanes and thus reminiscent as a spiritual figure of the Orphic Gods.

His dark antithesis in the depths is here designated as Abraxas.

He represents the dominus mundi, the lord of the physical world, and is a world-creator of an ambivalent nature. Sprouting from him we see the tree of life, labeled vita ("life") while its upper counterpart is a light-tree in the form of a seven-branched candelabra labeled ignis ("fire") and Eros ("love").

Its light points to the spiritual world of the divine child.

Art and science also belong to this spiritual realm, the first represented as a winged serpent and the second as a winged mouse (as hole-digging activity!).-

The candelabra is based on the principle of the spiritual number three (twice-three flames with one large flame in the middle), while the lower world of Abraxas is characterized by five, the number of natural man (the twice-five rays of his star).

The accompanying animals of the natural world are a devilish monster and a larva.

This signifies death and rebirth.

A further division of the mandala is horizontal.

To the left we see a circle indicating the body or the blood, and from it rears the serpent, which winds itself around the phallus, as the generative principle.

The serpent is dark and light, signifying the dark realm of the earth, the moon, and the void (therefore called Satanas).

The light realm of rich fullness lies to the right, where from the bright circle fr(g-us sive

amor dei [cold, or the love of God] the dove
of the Holy Ghost takes wing, and wisdom (Sophia) pours from a double beaker to left and right.- This feminine sphere is that of heaven.-

The large sphere characterized by zigzag lines or rays represents an inner sun; within this sphere the macrocosm is repeated, but with the upper and lower regions reversed as in a mirror.

These repetitions should be conceived of as endless in number, growing even smaller until the innermost core, the actual microcosm, is reached (reproduced in Aniela Jaffe, ed., C.G .Jung, Word and Image [Princeton: Princeton University Press/ Bollingen Series, 1979], p. 75). The Black Books, Vol. 1, Page 130

Image 72,LN

Image 105, LN

The In 1930, Jung anonymously reproduced this image in "Commentary on of Secret the Golden Flower" as a mandala painted by a male patient during treat ment.

He reproduced it again in 1952 in "Concerning Mandala Symbolism" and wrote:

Picture by a middle-aged man. In the center is a star.

The blue sky contains golden clouds.

At the four cardinal points we see human figures: at the top, an old man in the attitude of contemplation; at the bottom, Loki or Hephaestus with red, flaming hair, holding in his hands a temple.

To the right and left are a light and dark female figure.

Together they indicate four aspects of the personality, or four archetypal figures belonging, as it were, to the periphery of the self.

The two female figures can be recognized without difficulty as the two aspects of the anima.

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In alchemy it is Hermes Trismegistus versus Mercurius, the evasive "trick ster."

The circle enclosing the sky contains structures or organisms that look like protozoa.

The sixteen globes painted in four colors just outside the circle derived originally from an eye motif and therefore stand for the observing and discriminating consciousness.

Similarly, the ornaments in the next circle, all opening inwards, are rather like vessels pouring out their content toward the centre.

[Fn: There is a similar conception in alchemy, in the Ripley Scrowle (Psychology and Alchemy, and its variants fig. 257).

There it is the planetary Gods who are pouring their qualities into the bath of rebirth.]

On the other hand the ornaments along the rim open outward, as if to receive something from outside.

That is, in the individuation process what were originally projections stream back "inside" and are integrated into the personality again.

Here, in contrast to Figure 25, "Above" and "Below," male and female, are integrated, as in the alchemical hermaphrodite (CW 9, pt. r, §
682).

The figure at the top is Philemon and the figure at the bottom is Ka. The Black Books, Vol. 1, Page 134

The legend reads:

“This man of matter rises up too far in the world of the spirit, there the spirit bores through his heart with the golden ray.

He falls with joy and disintegrates.

The serpent, who is the evil one, could not remain in the world of the spirit." The Black Books, Vol. 1, Page 137

Image III, LN.

The legend reads: "The serpent fell dead onto the earth. And that was the umbilical cord of a new birth." The Black Books, Vol. 1, Page 138.

Image The legend reads: "This is the image of the divine child.

It LN. II3, means the completion of a long path.

Just as the image was finished in April 1919, and work on the next image had already begun, the one who brought the 0 came, as [PHILEMONJ had predicted to me.

I called him [PHANESJ, because he is the newly appearing God.” The Black Books, Vol. 1, Page 140

[2]Black Books

Image 117, LN. Text in image: ATMAVICTU; iuvenis adiutor (a youthful supporter); TEAEL<f>OPOL (TELESPHORUS); spiritus malus in hominibus quibusdam (evil spirit in some men).

The legend reads: "The dragon wants to eat the sun and the youth beseeches him not to. But he eats it nevertheless ." The Black Books, Vol. 1, Page 142

Image 119, LN.

The legend reads:

"The accursed dragon has eaten the sun, its belly is being cut open and he must now hand over the gold of the sun, together with his blood. This is the turning back of Atmavictu, of the old one.

He who destroyed the proliferating green covering is the youth who helped me to kill Siegfried." The Black books, Vol. 1, Page 144

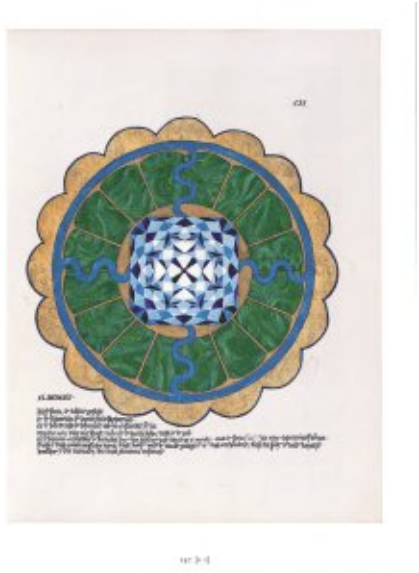


Image I21, LN.

The legend reads:

"XI. MCMXIX. [11.1919]

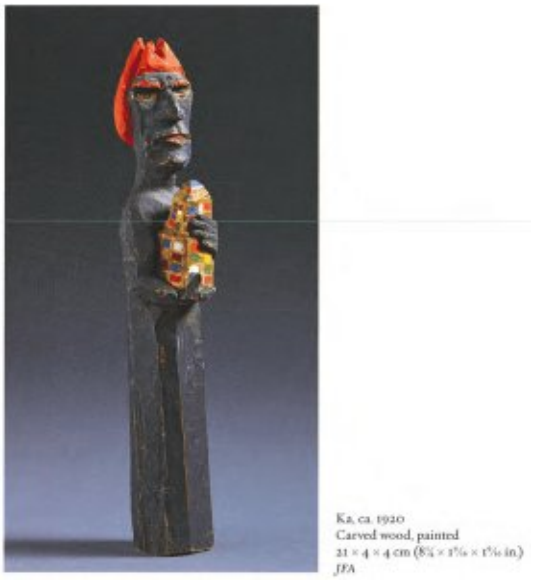
This stone, set so beautifully, is certainly the Lap is Philosophorum. It is harder than diamond.

But it expands into space through four distinct qualities, namely breadth, height, depth, and time.

It is hence invisible and you can pass through it without noticing it.

The four streams of Aquarius flow from the stone.

This is the incorruptible seed that lies between the father and the mother and prevents the heads of both cones from touching; it is the monad that countervails the Pleroma." The Black Books, Vol. 1, Page 146



Ka, ca. 1920
Carved wood, painted
21 × 4 × 4 cm (8¼ × 1⅝ × 1⅝ in.)
JFA

Image 122, LN.

’Image 122, LN.

The legend reads:

December MCMXIX [r919].

This is the back side of the gem. He who is in the stone has this shadow.

This is Atmavictu, the old one, after he has withdrawn from the creation.

He has returned to endless history, where he took his beginning.

Once more he became stony residue, having completed his creation.

the form of Izdubar he has outgrown man and delivered Philemon Ka from him.

Philemon gave the stone, Ka the O."

Image 123, LN.

The legend reads:

"IV Jan, MCMXX [1920].

This is the caster of holy water.

The Cabiri grow out of the flowers that spring from the body of the dragon. Above is the temple." The Black Books, Vol. 1, Page 150.

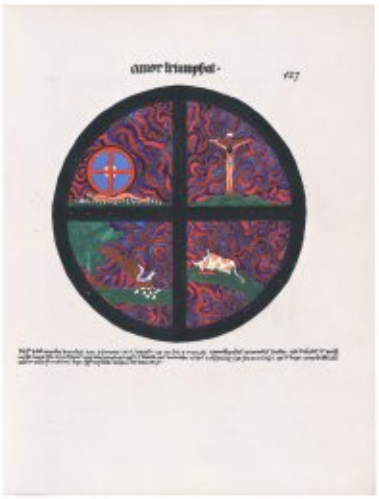


Image 127, LN.

The legend at the top reads:

"Amor triumphat" (Love triumphs).

The legend at the bottom reads:

"This image was completed on 9 January 1921, after it had waited incomplete for 9 months.

It expresses I know not what kind of grief, a fourfold sacrifice.

I could almost choose not to finish it. It is the inexorable wheel of the four functions, the essence of all living beings imbued with sacrifice." The Black Books, Vol. 1, Page 154

Image 154, LN.

Marginal comment:

"The bhagavadgita says: whenever there is a decline of the law and an increase of iniquity, then I put forth myself For the rescue of the pious and for the destruction of the evildoers, for the establishment of the law I am born in every age."

The citation is from chapter 4 , verses 7- 8, of the Bhagavad Gita. Krishna is instructing Arjuna concerning the nature of truth. The Black Books, Vol. 1, Page 156

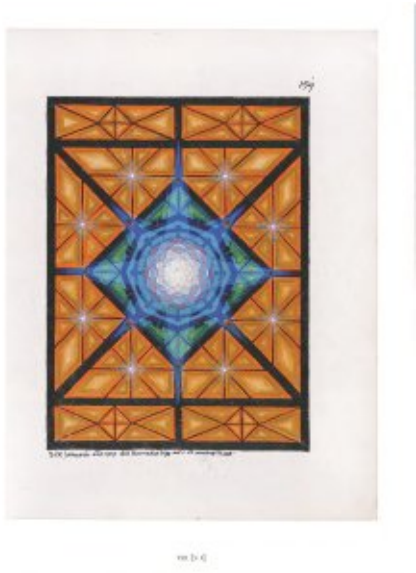


Image 159, LN.

Jung anonymously reproduced this in 1929 in "Commentary on The Secret if the Golden Flower" and reproduced it again in 1952, adding the following commentary:

"The rose in the center is depicted as a ruby, its outer ring being conceived as a wheel or a wall with gates (so that nothing can come out
from inside or go in from outside). The mandala was a spontaneous product from the analysis of a male patient."

After narrating the patient's dream, Jung added:

The dreamer went on: "I tried to paint this dream. But as so often happens, it came out rather different.

The magnolia turned into a sort of rose made of ruby-colored glass. It shone like a four-rayed star.

The square represents the wall of the park and at the same time a street leading round the park in a square.

From it there radiate eight main streets, and from each of these eight side-streets, which meet in a shining red central point, rather like the Etoile in Paris.

The acquaintance mentioned in the dream lived in a house at the corner of one of these stars."

The mandala thus combines the classic motifs of flower, star, circle, precinct (temenos), and plan of city divided into quarters with citadel.

"The whole thing seemed like a window opening on to eternity," wrote the dreamer ("Concerning Mandala Symbolism," CW 9, pt. I,§§ 654-55).

In 1955- 56, Jung used a similar expression, '"window' opening on to eternity," to denote the illustration of the self (Mysterium Coniunctionis, CW 14, § 763).

On October 7, 1932, Jung showed this mandala in a seminar and commented on it the next day. In this account, he states that the painting of the mandala preceded the dream:

You remember possibly the picture that I showed you last evening, the central stone and the little jewels round it. It is perhaps interesting if I tell you about the dream in connection with it. I was the perpetrator of that mandala at a time when I had not the slightest idea what a mandala was, and in my extreme modesty I thought, I am the jewel in the center and those little lights are surely very nice people who believe that they are also jewels, but smaller ones .... I thought very well of myself that I was able to express myself like that: my marvelous center here and I am right in my heart.

He added that at :first he did not recognize that the park in the dream was the same one he had depicted in the mandala, and commented:

"Now Liverpool is the center of life- liver is the center of life-and I am not the center, I am the fool who lives in a dark place somewhere, I am one of those little side lights. In that way my Western prejudice that I was the center of the mandala was corrected- that I am everything, the whole show, the king, the god" (The Psychology efKundalini Yoga, ed. Sonu Shamdasani, p. roo) .

In Memories, Jung added further details (pp. 223-24). The Black Books, Vol. 1, Pages 158-160

Image 163, LN.

The legend reads:

"1928 . When I painted this image, which showed the well-fortified golden castle, Richard Wilhelm sent me from Frankfurt the thousand-year-old Chinese text of the golden castle, the embryo of the immortal body.

Ecclesia catholic et protestantes et seclusi in secreto. Aeon finitus." (The Catholic Church and the Protestants and those secluded in
secret. The end of an eon)

Jung anonymously reproduced this in 1929 in "Commentary on The Secret of the Golden Flower."

He reproduced it again in 1952, in "Concerning Mandala Symbolism," and added the following commentary:

Painting of a medieval city with walls and moats, streets and churches, arranged quadratically.

The inner city is again surrounded by walls and moats, like the Imperial City in Peking.

The buildings all open inward, toward the center, represented by a castle with a golden roof. It too is surrounded by a moat.

The ground round the castle is laid with black and white tiles, representing the united opposites.

This mandala was done by a middle-aged man .... A picture like this is unknown in Christian symbolism.

The Heavenly Jerusalem
of Revelation is known to everybody.

Coming to the Indian world of ideas, we find the city of Brahma on the world mountain, Meru.

We read in the Golden Flower:

"The Book of the Yellow Castle says: 'In the square inch field of the square foot house, life can be regulated.' The square foot house is the face. The square inch field in the face: what could that be other than the heavenly heart? In the middle of the square inch dwells the splendor. In the purple hall of the city of Jade dwells the God of Utmost Emptiness and life" (CW 9, pt. I, § 691).

On this mandala, see John Peck, "The Visio Dorothei: Desert Context, Imperial Setting,

Later Alignments: Studies in the Dreams and Visions of Saint Pachomius and Dorotheus, Son of intus" (thesis, C.G. Jung Institute, Zurich, 1992), pp. 183-85. The Black Books, Vol. 1, Page 160

1. https://carljungdepthpsychologysite.blog/category/systema-munditotius/
2. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=18ON38CQBK694&dchild=1&keywords=jung+black+books&qid=1606475828&sprefix=jun

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Carl Jung: Half a year or so before I had that dream about the white bird I dreamed the following (2021-01-09 02:04)

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[1]Black Books

Half a year or so before I had that dream about the white bird I dreamed the following:

I was in a southern town, on a rising street with narrow half-landings.

It was twelve o’clock midday-bright sunshine.

An old Austrian customs guard or someone similar passes by me, lost in thought. Someone says:

That is one who cannot die. He died already 30-40 years ago, but has not yet managed to decompose.

I was very surprised. Here a striking figure came, a knight of powerful build, clad in yellowish armor.

He looks solid and inscrutable and nothing impresses him.

On his back he carried a red Maltese cross.

He has continued to exist from the 12th century and daily between 12 and 1 o'clock midday he takes the same route.

No one marvels at these two apparitions, but I was extremely surprised.

I hold back my interpretive skills.

As regards the old Austrian, Freud occurred to me; as regards the knight, I myself. Carl Jung, The Black Books, Vol. II, Page 160

In 1925 he gave the following interpretation of this dream:

"The meaning of the dream lies in the principle of the ancestral figure: not the Austrian officer- obviously he stood for the Freudian theory-but the other, the Crusader, is an archetypal figure, a Christian symbol living from the twelfth century, a symbol that does not really live today, but on the other hand is not wholly dead either.

It comes out of the times of Meister Eckhart, the time of the culture of the Knights, when many ideas blossomed, only to be killed again, but they are coming again to life now.

However, when I had this dream, I did not know this interpretation" (Introduction to Jungian Psychology, p. 42).

In Memories, Jung commented on this dream in the context of his relation to Freud (pp. 186ff.) .

He added:

"The stories of the Grail had been of the greatest importance to me ever since I read them, at the age of fifteen, for the first time. I had an inkling that a great secret lay hidden behind those stories.

Therefore it seemed quite natural to me that the dream should conjure up the world of the Knights of the Grail and their quest-for that was, in the deepest sense, my own world, which had scarcely anything to do with Freud's.

My whole being was seeking for something still unknown which might confer meaning upon the banality of life" (p. 189). The Black Books, Vol II, Page 160 fn 53

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=RXDOLZ9DNGQR&dchild=1

&keywords=jung+black+books&qid=1606557940&sprefix=jung

Philemon Foundation Donor Webinars (2021-01-09 04:24)

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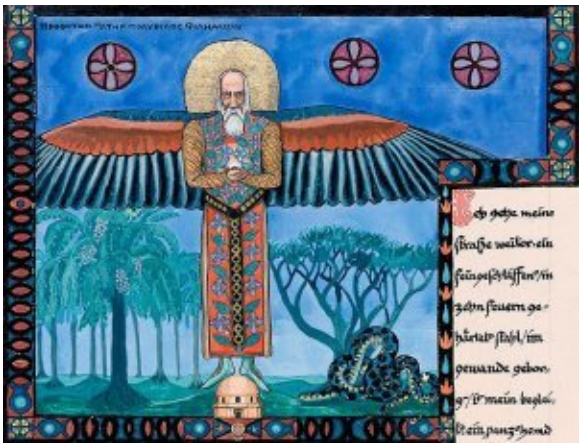

[1]Philemon Foundation News

1. https://philemonfoundation.cmail20.com/t/ViewEmail/r/E573BBA849FBEE592540EF23F30FEDED/694E937896C7D5A7B8146EAEEE19B946

Carl Jung: I suddenly woke up from a dream. (2021-01-10 03:25)

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I am thinking of this first vision that you gave me in a dream, where I saw You [Jung's Soul] hovering. (Is it 14 years since then?) Carl Jung, The Black Books, Vol. II, Page 152

The preceding sentence was not reproduced in LN.

This is evidently the following dream, noted in Jung's adolescent diary: In the night from nth to 12th September

I suddenly woke up from a dream.

It seemed to me as if I was in a dark house, where all kinds of uncanny, ghostly phantoms looked at me. I woke up and discovered that I was awake; I opened up my eyes-completely awake-and saw a faintly illuminated whitish figure beside my bed.

The phantom looked like the figure of a very beautiful girl about 10 years old of small stature.

The figure hovered, so it seemed, about one meter above the floor.

The child had dark loose hair, the face was directed above and sideways, that I could not perceive her physiognomy; a wide, creased, gauze-like garment engulfed her body in a hanging way.

The figure hardly stayed a few seconds.

Then it seemed to me as if I saw an old woman of big shape, then again, by a statue of marble of an older age man.

My nerves were not at all overexcited this evening.

I cannot think of any physiological or psychological reason.

This vision has appeared again to me the first time for a very long time (JFA, pp. 28-29). Carl Jung, The Black Books, Vol. II, Page 152, fn 22

Is Analytical Psychology a Religion? **(2021-01-11 02:38)**

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[1]Is Analytical Psychology a Religion?

Is Analytical Psychology a Religion?

After speaking at the Harvard Tercentenary Conference Jung spent a week at Bailey Island, Maine, giving the first half of a seminar on "Dream Symbols of the Individuation Process," based on his 1935 Eranos lecture.

Afterward, Jung traveled to New York City for another week of consultations and lecturing, and he sailed for England on October 3.

After speaking at the Harvard Tercentenary Conference Jung spent a week at Bailey Island, Maine, giving the first half of a seminar on "Dream Symbols of the Individuation Process," based on his 1935 Eranos lecture.

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The previous evening, during a farewell supper party, Jung talked extemporaneously.

Several members of the audience took notes, which were compiled by Eleanor Bertine, Esther Harding, and lane A. Pratt for restricted circulation among the members of the group.

Finally in Spring 1972 the notes were published, as edited by Mrs. Pratt, who included the following introductory comment:

"Few who were there will ever forget the circumstances under which Jung spoke that evening. Immediately preceding the supper with his friends, Jung had given a large public lecture in the ballroom of the Plaza Hotel.

This lecture, entitled 'The Concept of the Collective Unconscious,' was difficult, and dealt with controversial ideas crucial to the understanding of his work.

All of Jung's most prominent New York supporters and detractors had come to hear it.

But the occasion was not propitious.

The lecture (at that time) required slides, a lot of them, and an enthusiastic follower had volunteered to project them, but either this man's skills were insufficient, or the slides were possessed.

They came on upside down or reversed, and fell on the floor when he attempted to right them.

If Jung wanted to see one again, they moved forward, if he said to go on, they went back.

So Jung stood, pointer in hand, on a raised platform before his huge audience, either waiting for the right pictures to appear, or hurrying to comment intelligibly upon them before they passed on.

Meanwhile his adherents suffered. Reacting at first with great consideration to the awkwardness of his assistant, his remarks became sharper by shades-since negative feelings will out and the suffering of the adherents increased.

Yet that misfortunate lecture ended without anything basically human being destroyed-

not even Jung’s relation to the assistant, who admitted the justice of a certain irritation.

Only the muddle and all the interruptions had completely destroyed the continuity of Jung’s important argument. Later he was reported to have told someone:

’I was analyzed tonight, if never before.’ In place of the impressive exposition that he planned,

Jung had given a small demonstration. Conceivably this may have influenced the content of what he said later"-as follows:

I hardly know what to say to you tonight. I have talked so much, twice already this evening.

I do not know what more there is. I can only hope that something will come to me that I can give you.

Many people have asked me, and doubtless asked you too, whether analytical psychology is not really a religion.

Also, in connection with the subject of my Yale lectures, as well as that of the Seminar, I have had to give a great deal of attention lately to the relation of psychology to religion. So now at the end of the Seminar I would like to speak to you about this question.

The activation of the unconscious is a phenomenon peculiar to our day. All through the Middle Ages people’s psychology was entirely different from what it is now; they had no realization of anything outside of consciousness. Even the psychological science of the eighteenth century completely identified the psyche with consciousness.

If you had a kind of X-ray by means of which you could observe the state of the unconscious in a man of two or three hundred years ago and compare it with that in a modern man, you would see an enormous difference.

In the first man it would be quiescent; in the modern man, tremendously aroused and active. Formerly men did not even feel that they had a psychology as we do now.

The unconscious was contained and held dormant in Christian theology.

The Weltanschauung that resulted was universal, absolutely uniform-without room for doubt.

Man had begun at a definite point, with the Creation; everyone knew all about it.

But today archetypal contents, formerly taken care of satisfactorily by the explanations of the Church, have come loose from their projections and are troubling modern people.

Questions as to where we are going, and why, are asked on every side.

The psychic energy associated with these contents is stirring as never before; we cannot remain unconscious of it.

Whole layers of the psyche are coming to light for the first time.

That is why we have so many flourishing "isms."

Much of this energy goes into science, to be sure; but science is new, its tradition is recent and does not satisfy archetypal needs.

The present psychological situation is unprecedented; from the point of view of all previous experience, it is abnormal.

As a result, men have begun to be aware that they have a psychology.

A man from the past would have no understanding of what we mean when we say that something is going on in our heads.

Nothing like that happened to him. Had he felt such a thing he would have thought himself crazy.

Men used to say: "I feel something move in my heart"-or, before that, they felt it lower down in the stomach.

They were aware only of thoughts that moved the diaphragm or the guts.

The Greek word phren, meaning "spirit," is the root of the word "diaphragm."

When people began to feel things moving in their heads they were afraid, and they vent to the doctors, for they knew something was wrong.

It was from the doctors that this new kind of psychology came.

So it is a somewhat pathological psychology.

Latency is probably the best condition for the unconscious.

But life has gone out of the churches, and it will never go back.

The gods will not reinvest dwellings that once they have left.

The same thing happened before, in the time of the Roman Caesars, when paganism was dying.

According to legend, the captain of a ship passing between two Greek islands heard a great sound of lamentation and a loud voice crying: Pan ho megas tethneken,

Great Pan is dead.

When this man reached Rome he demanded an audience with the emperor, so important was his news.

Originally Pan was an unimportant nature spirit, chiefly occupied with teasing shepherds; but

later, as the Romans became more involved with Greek culture, Pan was confused with to pan, meaning "the All."

He became the demiurgos, the anima mundi. Thus the many gods of paganism were concentrated into one God.

Then came this message, "Pan is dead." Great Pan, who is God, is dead. Only man remains alive.

After that the one God became one man, and this was Christ; one man for all.

But now that too is gone, now every man has to carry God. The descent of spirit into matter is complete.

Jesus, you know, was a boy born of an unmarried mother.

Such a boy is called illegitimate, and there is a prejudice which puts him at a great disadvantage.

He suffers from a terrible feeling of inferiority for which he is certain to have to compensate.

Hence the temptation of Jesus in the wilderness, in which the kingdom was offered to him.

Here he met his worst enemy, the power devil; but he was able to see that, and to refuse.

He said, "My kingdom is not of this world."

But "kingdom" it was, all the same. And you remember that strange incident, the triumphal entry into Jerusalem.

The utter failure came at the Crucifixion in the tragic words, "My God, my God, why hast thou forsaken me?"

If you want to understand the full tragedy of those words you must realize what they meant: Christ saw that his whole life, devoted to the truth according to his best conviction, had been a terrible illusion. He had lived it to the full absolutely sincerely, he had made his honest experiment, but it was nevertheless a compensation.

On the Cross his mission deserted him.

But because he had lived so fully and devotedly he won through to the Resurrection body.

We all must do just what Christ did. We must make our experiment.

We must make mistakes.

We must live out our own vision of life.

And there will be error.

If you avoid error you do not live; in a sense even it may be said that every life is a mistake, for no one has found the truth.

When we live like this we know Christ as a brother, and God indeed becomes man.

This sounds like a terrible blasphemy, but not so.

For then only can we understand Christ as he would want to be understood, as a fellow man; then only does God become man in ourselves.

This sounds like religion, but it is not. I am speaking just as a philosopher.

People sometimes call me a religious leader. I am not that.

I have no message, no mission; I attempt only to understand.

We are philosophers in the old sense of the word, lovers of wisdom.

That avoids the sometimes questionable company of those who offer a religion.

And so the last thing I would say to each of you, my friends, is: Carry through your life as well as you can, even if it is based on error, because life has to be undone, and one often gets to truth through error.

Then, like Christ, you will have accomplished your experiment.

So, be human, seek understanding, seek insight, and make your hypothesis, your philosophy of life.

Then we may recognize the Spirit alive in the unconscious of every individual.

Then we become brothers of Christ.

1. https://www.cgjungpage.org/learn/articles/analytical-psychology/522-is-analytical-psychology-a-religion

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Carl Jung: Psychological phenomena are manifestations of an energy. (2021-01-12 02:27)

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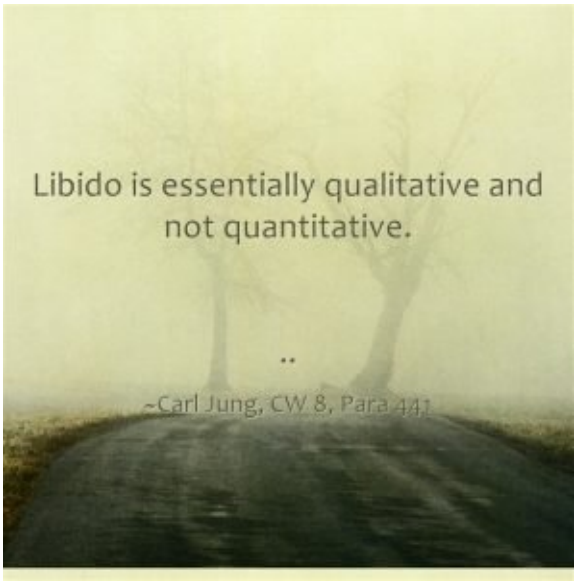

[1]Black Books

Saturday. Liber Primuss, chapter 3, "On the Service of the Soul" (LN, p. 137).

On November 21 Jung had given a presentation to the Zurich Psychoanalytical Society on "Formulations regarding the psychology of the unconscious."

The minutes report:

At first there was a short explanation of the libido concept.

Psychological phenomena are manifestations of an energy.

In psychology we call this energy libido, and it can roughly be compared to Schopenhauer’s will, the platonic eros, the elan vital, or the like.

The libido, which does not imply any sexual meaning, is not a power in the old sense, but an imperceptible thought, a numeric factor, which cannot be attributed to the objective reality.

The libido concept corresponds to the energetic perception of conservation and transformation of energy sums; yet the equivalent transformation do not have to be similar in character, as, for instance,

in the old chemistry everything was related to the same phlogiston.

It is a similar fallacy to talk of religion as sexuality, because sexual manifestations are replaced by religious ones.

There are different states of energy; first they have to be looked at kinetically.

The object is occupied and that way a conditioning influence on the subject is created.

But the occupying energy emanates from the subject.

That way the outer world obtains a larger emotional value, like extraversion, which is not the same as transference.

Next to this there is introversion, where the subjective holds the upper hand.

Extraversion and introversion can be conditional, e.g., in the case of conditional extraversion.

The occupation of the outer ·world is only temporary, e.g., the ideological system is supported by reality, but the end goal is of introverse

nature; everything goes sub specie of the system.-In the case of conditional introversion the outer realm dominates, because the end goal is extraverted nature; that is why, for instance, the empiricist goes only so far as his experience allows him to.-The normal waking state is of extraverted nature, but it might be a conditional introversion in order to turn toward nature.

The sleeping state is entirely introverted.

Even in the case of abnormal fluctuations the energetic interpretation does not assume absolute vacillations. Where there is no manifestation one must assume an inner equivalent.

In the case of dementia praecox the patient erects a reality inside; also in the case of melancholy a major part is occupied ·with the inner equivalent.

In the case of the neurotic the unconscious is always occupied with the creation of a new form of adaptation; this might also be the case for the melancholy.

The abnormal extra- and introversion. In the former case absolute valence is bestowed upon reality through an occupying energy that is lost to the subject.

The occupation of the subject is practically zero. From that follows an immense lack of balance.

The libido moves into the object, subjectivizes and anthropomorphises the object.- The abnormal introversion withdraws energy occupation from the object.

Because the contemporary reality function ceases, a former is activated. Infantilisms gain an absolute value.

That is the reason for the longing for the childhood land cf. Holderlin.

In the case of hysteria the hysterical symptoms have to be grasped as reactive attempts of the nervous system.

They lend themselves to arouse compassion, e.g., the barking cough in order to fill the inner lack of the hysteric patient.

To be bound to bed by symptoms equals a compulsory introversion, i.e., a useful biological reaction.

It is a conditional introversion.

In contrast dementia praecox is linked with conditional transference (extraversion).

The negativism leads to the exclusion of the conditioning influence of the outer world, the delusional systems serve to establish a connection with reality.

The transference is an involuntary extraversion that exceeds every limit. If it is arbitrary, it can lead to a cultural achievement as it intentionally exceeds the doubt.

In the same way the introversion is only pathological at first, but it can also represent an intentional immersion in itself, in order to assert itself anyway.

In so far as the introversion is abnormal, i.e., ·with the loss of the reality function, it is always regressive, i.e., with historical equivalents of reality,

passive movement of libido. Infantile things are the primordial seeds.

This was followed by a lively discussion involving Alphonse Maeder, Franz Riklin, Alexander von Muralt, Oskar Pfister and Hans Schmid. The Black Books, Vol. II, Pages 158-159, fn 48

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1WY5OOKWJQCUE&dchild=1&keywords=jung+black+books&qid=1606563514&sprefix=jun

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In memory of Hermann Sigg,/ my very dear friend,/ died on 9 January 1927.
(2021-01-12 12:06)

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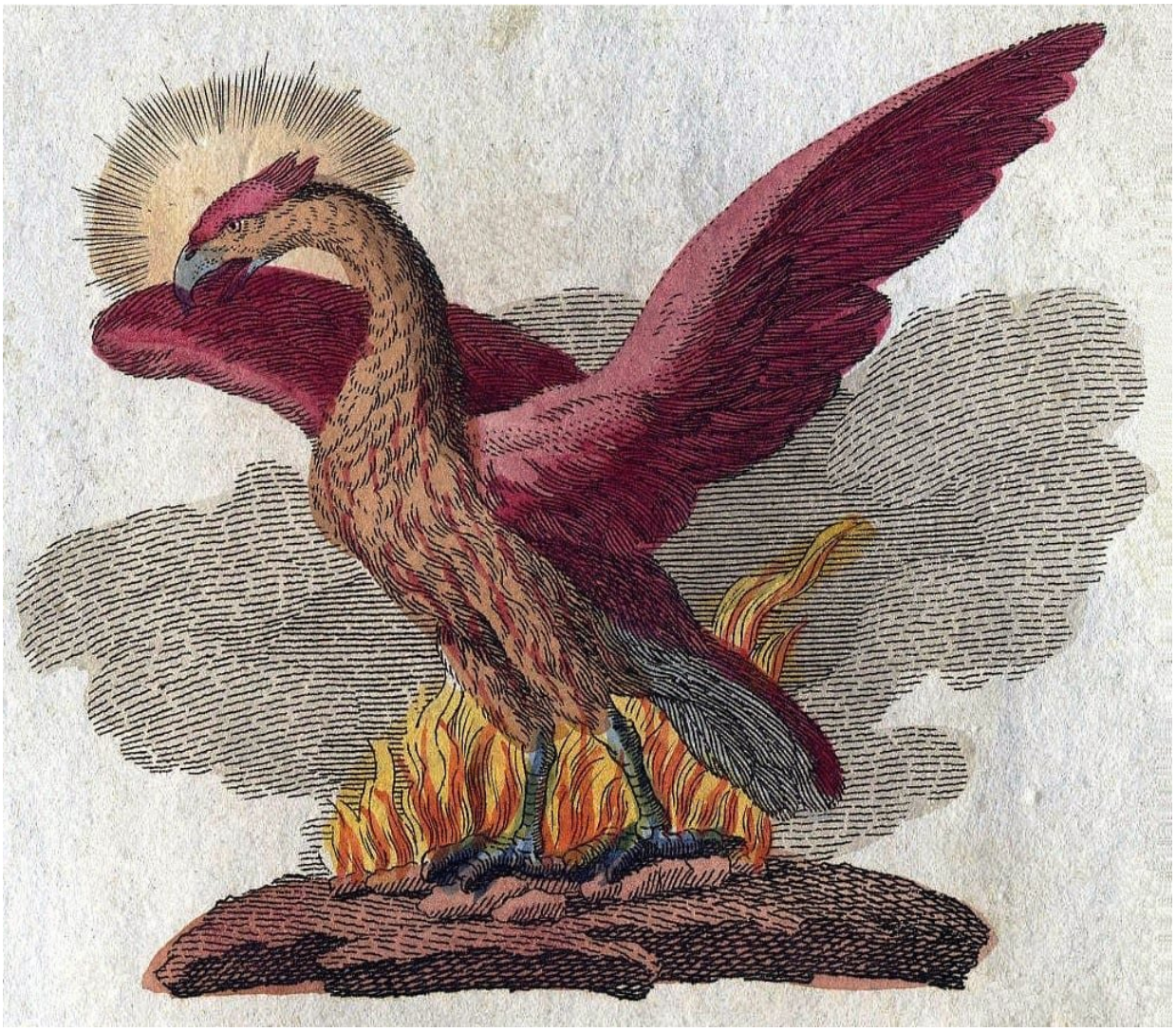

[1]Black Books

Hermann Sigg (1875- 1927) was a businessman and a close friend and neighbor of Jung’s and the founder, in 1904, of Haus Sigg & Co., which specialized in olive oil and had plantations and factories in Tunisia, Spain, and France.

The company was responsible for most of the olive oil imports in Switzerland. Sigg’s obituary in the Neue Zurcher Zeitung described him as a "very kind, very upright, farsighted businessman" (January 14, 1927) .

In 1927 Jung painted an image of the map from his Liverpool dream in the calligraphic volume of LN to which he gave the following inscription:

"D. IX januarii anno 1927 obiit Hermannus Sigg aet.s.52 amicus meus. [9 January 1927 my friend Hermann Sigg died aged 52]" (see below, p. 240).

At his tower in Bollingen, Jung painted a mural bearing a stone-carved inscription in Latin and describing the culmination of the process of the rebirth of the divine that forms a central theme of Liber Novus and the Black Books.

"This is where the God is buried,/ this is where he arose. / like the fire inside the mountains,/ like the worm from the earth,/ the God begins. / like that serpent from ashes, / like the Phoenix from the flames, / the God arises / in a wondrous way. / like the rising sun, / like flame from the wood, / the God rises above. / like ailment in the body,/ like the child in its mother's womb,/ the God is born. / He creates divine madness,/ fateful errors,/ sorrow and heartache./ like a tree / man stretches out his arms / and sees himself/ as a heavenly man / that he did not know,/ facing the world's orb / and the four rivers of paradise. / And he will see the face / of the higher man and spirit, / of the greatest father / and the mother of God. / And in an inconceivable birth / the God frees himself/ from man / from image, / from every form, / while he enters / the unimaginable and absolute / secret./ In memory of Hermann Sigg,/ my very dear friend,/ died on
9 January 1927." The Black Books, Vol. VII, Page 239, fn 252

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=PG0AVCE0911XVAH6S0N8&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Elijah was one of the prophets of the Old Testament. **(2021-01-13 02:43)**

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[1]Black Books

Elijah was one of the prophets of the Old Testament.

He first appears in I Kings 17, bearing a message from God to Ahab, the king of Israel.

In 1953, the Carmelite Pere Bruno wrote to Jung asking how one established the existence of an archetype.

Jung replied by taking Elijah as an example, describing him as a highly mythical personage, which did not prevent him from probably being a historical figure.

Drawing together descriptions of him throughout history, Jung described him as a "living archetype" who represented the collective unconscious and the self.

He noted that such a constellated archetype gave rise to new forms of assimilation and represented a compensation on the part of the unconscious The Black Books, Page 180 , fn 164

Salome was the daughter of Herodias and the stepdaughter of King Herod.

In Matthew 14 and Mark 6, John the Baptist tells King Herod that it is unlawful for him to be married to his brother's wife, and Herod puts him in prison.

Salome (who is not named but simply called the daughter of Herodias) dances before Herod on his birthday, and he promises to give her anything she wishes for.

She requests the head of John the Baptist, who is then beheaded.

In the late nineteenth century, the figure of Salome fascinated painters and writers, including Guillaume Apollinaire, Gustave Flaubert, Stephane Mallarme, Gustave Moreau, Oscar Wilde, and Franz von Stuck, featuring in many works.

See Bram Dijkstra, Idols of Perversity: Fantasies of Feminine Evil in fin-de-Siecle Culture (New York: Oxford University Press, 1986), pp. 379 - 98. The Black Books, Vol. II, Page 180

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2THQD9VZRACX8&dchild=1&keywords=jung+black+books&qid=1606646678&sprefix=jun

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Carl Jung: I enter into a twilight: I am this and yet also something else. (2021-01-14 03:15)

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Forms walked clad in white silk in a colored atmosphere. Each surrounded by a strangely fragrant, glowingly tinted aura, some reddish, the others blueish and greenish. Carl Jung, The Black Books, Vol. II, Page 139

Jung recounted this dream to Aniela Jaffe and commented upon it as follows:

"This is some kind of in-between realm (the term definitely occurs in the original version of the dream) .

The idea was that if one is confronted with the shadow- as was the case through the experience of Siegfried's dream then the idea comes:

I enter into a twilight: I am this and yet also something else.

And this doubleness presents itself: I plus my aura.

Something that I am, and something else, that is distinct from me.

It is an indication of the unconscious, which reaches strangely far beyond me. like a saint’s halo. - This has a strange effect on the attitude toward the human being.

If one is in the company of several persons, and one knows them and knows about their shadows, one then sees these people as they are, but they are also something entirely different.

They are surrounded by a strange sphere.

They live in a strange, light-colored sphere, which circumscribes their ’other’ state.

This seemed to me to like a vision of the world beyond, where men are whole and complete, unlike here.

The saint’s halo also characterizes his transcendent shining light, his psychic being" Carl Jung, The Black Books, Page175, fn 139

Jung’s Soul: Scorn cannot challenge you if you are not vain to the marrow of your bones (2021-01-15 01:59)

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[1]Black Books

Jung’s Soul: "Then, listen, you think little of me.

Do you still not know that you are not writing a book to feed your vanity, but that you are speaking with me?

How can you suffer from scorn if you address me with those words that I give you?

Do you actually know who I am?

Have you grasped me, defined me, and made me into a dead formula?

Have you measured the depths of my chasms, and explored all the ways down which I am yet going to lead you?

Scorn cannot challenge you if you are not vain to the marrow of your bones."

Your truth is hard. I want to lay down my vanity before you, since it blinds me.

See, that is why I also believed my hands were empty when I came to you today.

I did not consider that it is you who fills empty hands if they just stretched out willingly to sacrifice.

Yet they do not want to.

Because I thought that I have to offer it and forgot about you, as if I did not know that I am your vessel, empty without you but brimming over with you. Jung’s Soul, The Black Books, Vol. II, Page 167

"When I came out of the fantasy, I realized that my mechanism had worked wonderfully well, but I was in great confusion as to the meaning of all those things I had seen.

The light in the cave from the crystal was, I thought, like the stone of wisdom.

The secret murder of the hero I could not understand at all.

The beetle of course I knew to be an ancient sun symbol, and the setting sun, the luminous red disk, was archetypal.

The serpents I thought might have been connected with Egyptian material.

I could not then realize that it was all so archetypal, I need not seek connections.

I was able to link the picture up with the sea of blood I had previously fantasized about. / Though I could not then grasp the significance of the hero killed, soon after I had a dream in which Siegfried was killed by myself. It was a case of destroying the hero ideal of my efficiency.

This has to be sacrificed in order that a new adaptation can be made; in short, it is connected with the sacrifice of the superior function in order to get at the libido necessary to activate the inferior functions" (Introduction to Analytical Psychology, p. 48).

(The killing of Siegfried occurs below, in the entry for December 18, 1913).

Jung also anonymously cited and discussed this fantasy in his ETH lecture on June 14, 1935 (Hannah, Modern Psychology, Vols . 1 and 2, p. 223). The Black Books, 169-170, fn 102

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2THQD9VZRACX8&dchild=1&keywords=jung+black+books&qid=1606646678&sprefix=jun

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Carl Jung: She [Emma] wears a long white dress with mystical figures,... (2021-01-16 02:10)

[paypal _donation _button border="5"]

[1]Black Books

After that I had this dream around l 1/2 years ago:

I am lying on a bed with my wife in a chamber with an open ceiling (similar to the roofless houses of Pompeii.)

All at once my wife startles and climbs the wall rapidly and disappears upward.

She wears a long white dress with mystical figures, such as witches or heretics, who are burnt at the stake.

At that moment I was woken in reality by a strong noise from the window shutter, as if pebbles are thrown against it. In the room something strange trips on the floor, something like a larger bird.

I rush to make light. Outside the moon shines bright, everything is still. Inside nothing. I look at my watch: 3 o'clock.

The next morning at 7am a telegram that Hedwig Sturzenegger has died suddenly and unexpectedly.

Retrospective investigations revealed that she had died at 3 o'clock at night.

Why is that? I have to be patient. My God, how difficult! But you want me to go, even when I am blind.

On 3rd Aug. 1913 on my journey to England, I had a dream:

I am sitting opposite to an elderly lady and admire how quickly she has grasped the analysis; suddenly there appears a little child's hand, it turns my head around and I see the little blond girl with ineffable delight, she kisses me and I wake up with tears of emotion.

This dream provided me with great assurance for the time in London (congress).

Three weeks ago I had a long dream:

Middle Ages: I am together with peasants who want to plunder a monastery.

At nightfall the monastery ought to be captured.

We hide ourselves in the shadow of the wall.

But the leader, a bad fellow, gets frightened and retreats with his gang. I stay.

fragmentary intermezzo:

My mother-in-law has brought home with her an interesting book from Munich entitled: The Spread of Buddhism in England.

There it is shown that Buddhist monasteries spread all over England in a dangerous way.

It comes with depictions of monasteries in medieval form, circumvallated twice, with big cannons.

The book contains texts translated from the Sanskrit.

Uncle and Aunt Bendel (the biggest philistines!) have read it.

She has not understood an expression, "masturbationis causa," uncle explains it to her.

I am very interested in the book.

The monastery was destroyed a long time ago. Grass grows on the ruins.

I am sitting at a derelict well in a courtyard.

From the well grows a tripartite tree, with a delightful green shade.

I look down and remember the monks, and it seems to me as if they had sat on this place the same way.

In the depths of the well I can see delicate wire meshes, each of them representing an underground floor, where the monks used to walk.

On the uppermost mesh lie small, pea-sized red pellets.

These are falling into the depths and get caught in certain meshes.

This way the upper meditating monk can indicate to the observers below what thoughts he has.

The monastery is in existence again, I am in the past. A mighty corridor.

I see lay brothers, strong men in different costumes (furs, white pleated clothes, mediaeval to ancient).

Then I am in the refectory, a hall as big as a church with 3 mighty arched windows, renaissance style, gray marble columns, everything is mighty and beautiful and wide.

A long laid table below the windows.

The abbot sits in the middle, lost in thoughts, disheveled hair (ideas: a lunatic, Dionysus) .

Not far away from him sits someone with a female face. Colorful groups of young men with beautiful, spiritual eyes.

I leave and suddenly an old college friend is standing in front of me (an unstable, insignificant person, a chatterer),

I ask him: "Do you still remember how we were together in the monastery of Eschenbach 90 years ago?

Was this a men’s or women’s cloister?"

He says with a distinctive smile:

"Of course a women's cloister."

I thought after waking: a men's cloister. Ever since then many new thoughts about new forms of society. Carl Jung, The Black Books, Vol. II, Page 161-163

Hedwig Sturzenegger, nee Bendel (1876- 1912), was a first cousin of Emma Jung's.

She died of leukemia. In Memories, Jung wrote:

"I dreamed that my wife's bed was a deep pit with stone walls.

It was a grave, and somehow had a suggestion of antiquity about it.

Then I heard a deep sigh, as if someone were giving up the ghost.

A figure that resembled my wife sat up in the pit and floated upward.

She wore a white gown into which curious black symbols were woven.

I awoke, roused my wife, and checked the time. It was three o'clock in the morning.

The dream was so curious that I thought at once that it might signify a death.

At seven o'clock came the news that a cousin of my wife had died at three o'clock in the morning!" (p. 332). The Black Books, Page, 161, fn 55

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2THQD9VZRACX8&dchild=1&keywords=jung+black+books&qid=1606646678&sprefix=jun

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Carl Jung: The fact that a man who goes his own way ends in ruin means nothing … (2021-01-17 03:50)

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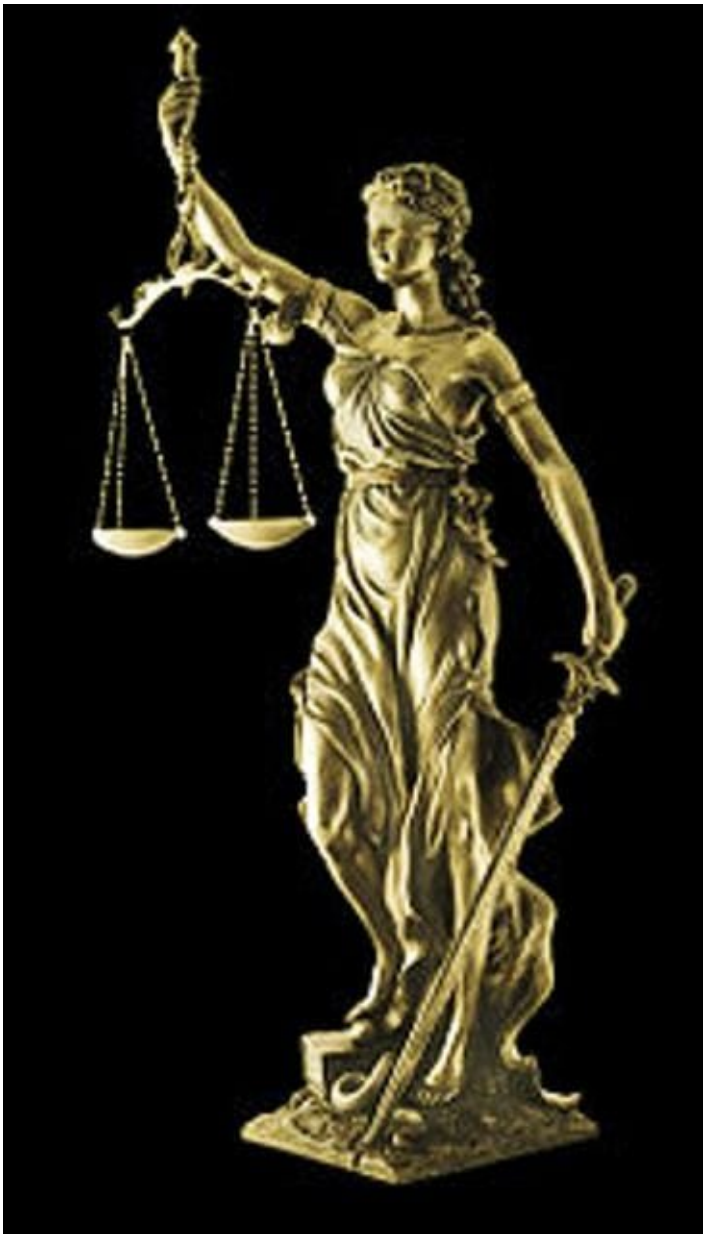

[1]Development of Personality

The fact that a man who goes his own way ends in ruin means nothing …

He must obey his own law, as if it were a daemon whispering to him of new and wonderful paths …

There are not a few who are called awake by the summons of the voice, whereupon they are at once set apart from the others, feeling themselves confronted with a problem

about which the others know nothing. In most cases it is impossible to explain to the others what has happened, for any understanding is walled off by impenetrable prejudices.

“You are no different from anybody else,” they will chorus or, “there’s no such thing,” and even if there is such a thing, it is immediately branded as “morbid”…

He is at once set apart and isolated, as he has resolved to obey the law that commands him from within. “His own law!” everybody will cry.

But he knows better: it is the law…

The only meaningful life is a life that strives for the individual realization — absolute and unconditional— of its own particular law …

To the extent that a man is untrue to the law of his being … he has failed to realize his own life’s meaning. Carl Jung, CW 17, Para 299

1. https://www.amazon.com/Collected-Works-Jung-Vol-Development/dp/0691018383/ref=sr_1_1?dchild=1&keywords=jung+vol+17&qid=1606939341&sr=8-1

Carl Jung on the "Shadow" (2021-01-17 05:17)

[paypal _donation _button border="5"]

[1]Aion

If it has been believed hitherto that the human shadow was the source of all evil, it can now be ascertained on closer investigation that the unconscious man, that is, his shadow, does not consist only of morally reprehensible tendencies, but also displays a number of good qualities, such as normal instincts, appropriate reactions, realistic insights, creative impulses, etc. Carl Jung, CW 9ii, Par 423.

1. https://smile.amazon.com/Aion-Researches-Phenomenology-Collected-Works/dp/069101826X/ref=sr_1_1?dchild=1&keywords=jung+aion&qid=1610878549&sr=8-1

DystopianPhilosophy (2021-01-22 16:22:03)
Definitely a very common misconception about the shadow. It's always associated with evil, but true individual power comes from harnessing the shadow and using it to your advantage.

Carl Jung: The myth was originally a healing formula through the power of the mind. (2021-01-18 03:47)

[paypal _donation _button border="5"]

To the primitive, life is far more voluminous than to us, because there is not only the thing but also its meaning. We look at an animal & say it is such & such a species, but if we knew that animal to be our ghost brother, it would be a different. You may say a coyote is nothing but a coyote, but then along comes one that is a master animal who has spiritual powers.
The unconscious should act for us like a master animal.
C.G. Jung
Notes of the Seminars

[1]Black Books

Monday. The following are the minutes for Jung's December 19, 1913, talk on "The psychology of the unconscious" to the Zurich Psychoanalytical Society:

For the primitives there exists an intimate relationship with reality, which leads to a big specification of perception, which expresses itself in language through the absence of universal concepts.

This intensive connection with reality appears to us as concretism. E.g., the man has killed a rabbit is expressed through: he, one, animated, arrow etc. shot rabbit.

Hence, instead of the concept man a specific image.-There is not a simple plural, but

e.g., in Guinea a Dualis, Trialis, adralis.

The original numerical value is obviously not arithmetic, but mystical, it is a character of quality.

This way an immense complication of language emerges.

There must always be e.g. for animals the following information: position in space, distance, direction; e.g., "table" needs the addition of: not animated, upright, wooden; e.g., I eat bread = I am breading or something similar depending on the type of food.

This concretism hinders the emergence of abstract concepts for a long time.

Shock is in negro language: coronary artery in the stomach tears. Anger: the human's aching stomach.

Time: walking sun. Milk: the hunter does not eat. Scorpion: man watches and cries. Tarantula: bites man, he goes home and tells.

Here we can already see the interference of the subjective observer in the objective.

In the further development this leads to the primitive's ability to add qualities to things against all the experience and to give random meanings to symbols. E.g., the corn is a stag, equally the stag is a feather or clouds, cotton etc. are feathers.

The inner psychological value has the same meaning as objective in reality. E.g., each disease, according to a primitive language, is an unfulfilled desire of the soul.-Only through participation mystique something becomes effective. E.g., venom does not kill in itself, but only the venom that is bewitched.-A psychological system is forced upon the things.

For the Chinese the death statue of the husband is still able to impregnate.

Hence the enormous importance of dreams, and there is no difference between dream and experience; the origin in the subjective prevails over the object.

There are causal effects.

Everything can be understood as a consequence of thinking, which falls together with the deed. If one would only act, nothing would be done.

That is why the ceremonies have to be done in a correct way.

Thus they are full of hallucination.

The inner world imposes itself the same way as the external world; hence effects on nature through words: e.g., not: the sun shines and lets grow, but: our father thinks.

Finding analogies is therefore a highly important activity.

It is sufficient to tell the myth and the effect told by the myth will take place.

The myth was originally a healing formula through the power of the mind.

Magic of analogies to reach sublimation.

It follows from that: the primitive mind knows two mental activities: concrete rendering of reality, 2 . psychic interior world imposes itself on reality.

The aim is: to put the spiritual over concrete things.

To let oneself be killed for faith, i.e., to emphasize the importance of the spirit. The Black Books, Vol. II, Page184, fn 184

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2R58GIS7V9014&dchild=1&keywords=jung+black+books&qid=1606660055&sprefix=jun

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Carl Jung Dreams of his Wife; Emma (2021-01-19 02:09)

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[1]Black Books

After that I had this dream around l 1/2 years ago:

I am lying on a bed with my wife in a chamber with an open ceiling (similar to the roofless houses of Pompeii.)

All at once my wife startles and climbs the wall rapidly and disappears upward.

She wears a long white dress with mystical figures, such as witches or heretics, who are burnt at the stake. Carl Jung, The Black Books, Vol. II, Page 160

Hedwig Sturzenegger, nee Bendel (1876- 1912), was a first cousin of Emma Jung's.

She died of leukemia.

In Memories, Jung wrote:

"I dreamed that my wife's bed was a deep pit with stone walls.

It was a grave, and somehow had a suggestion of antiquity about it.

Then I heard a deep sigh, as if someone were giving up the ghost.

A figure that resembled my wife sat up in the pit and floated upward.

She wore a white gown into which curious black symbols were woven.

I awoke, roused my wife, and checked the time.

It was three o'clock in the morning.

The dream was so curious that I thought at once that it might signify a death.

At seven o'clock came the news that a cousin of my wife had died at three o'clock in the morning!" (p. 332). The Black Books, Page, 161, fn 55

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2R58GIS7V9014&dchild=1&keywords=jung+black+books&qid=1606660055&sprefix=jun

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Carl Jung: I have received your sprout, you who are to come, (2021-01-20 02:24)

[paypal _donation _button border="5"]

[1]Black Books

1 have received your sprout, you who are to come, I have received it in deepest need and lowliness, I covered it in shabby patchwork and bedded it down on words of straw, and the mockers grinningly worshipped it, your child, your wondrous child, the child of one who is to come, who should announce the father, a fruit that is older than the tree on which it grew.

In pain were you conceived, lust glowed around your birth. Carl Jung, The Black Books, Vol. II, Page 177

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2R58GIS7V9014&dchild=1&keywords=jung+black+books&qid=1606660055&sprefix=jun

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...Jung recounted that after Salome's declaration that he was Christ: (2021-01-21 02:04)

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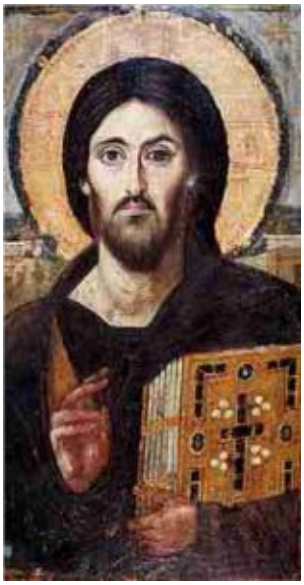
[1]Black Books

In the 1925 seminar, Jung recounted that after Salome's declaration that he was Christ:

"In spite of my objections she maintained this. I said, 'this is madness,' and became filled with skeptical resistance" (Introduction to Jungian Psychology, p. w4).

He interpreted this event as follows:



"Salome's approach and her worshiping of me is obviously that side of the inferior function which is surrounded by an aura of evil.

One is assailed by the fear that perhaps this is madness.

This is how madness begins, this is madness ... .

You cannot get conscious of these unconscious facts without giving yourself to them.

If you can overcome your fear of the unconscious and can let yourself go down, then these facts take on a life of their own.

You can be gripped by these ideas so much that you really go mad, or nearly so.

These images have so much reality that they recommend themselves, and such extraordinary meaning that one is caught.

They form part of the ancient mysteries; in fact it is such fantasies that made the mysteries.

Compare the mysteries of Isis as told in Apuleius, with the initiation and deification of the initiate ....

One gets a peculiar feeling from being put through such an initiation.

The important part that led up to the deification was the snake's encoiling of me.

Salome's performance was deification.

The animal face which I felt mine transformed into was the famous [Deus] Leontocephalus of the Mithraic mysteries, the figure which is represented with a snake coiled around the man, the snake's head resting on the man's head , and the face of the man that of a lion . . ..

In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile."

He added, "All this is Mithraic symbolism from beginning to end" (ibid., pp. I05- 8).

In the Golden Ass, Lucian undergoes an initiation into the mysteries of Isis.

The significance of this episode is that it is the only direct description of such an initiation that has survived.

Of the event itself, Lucian says: "I approached the very gates of death and set foot on Prosperine's threshold, yet was permitted to return, rapt through all the elements.

At midnight I saw the sun shining as if it were noon; I entered the presence of the gods of the under-world and the gods of the upper-world, stood near and worshiped the them ."

After this, he was presented on a pulpit in the temple in front of a crowd.

He wore garments that included designs of serpents and winged lions, held a torch, and wore "a palm tree chaplet with its leaves sticking all out like rays of light" (The Golden Ass, trans. Robert Graves [Harmondsworth: Penguin, 1984], p. 241).

Jung's copy of a German translation of this work has a line in the margin by this passage. The Black Books, Vol. III, Page 195-196

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2O4DNIXAXGQOJ&dchild=1&keywords=jung+black+books&qid=1606767702&sprefix=jun

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This description of Elijah connects him with the later description of Philemon.
(2021-01-22 02:18)

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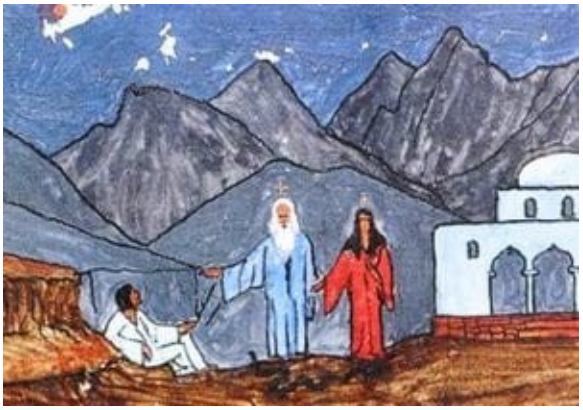

[1]Black Books

In "On the Psychological Aspects of the Figure of the Kore" (1941), Jung described these episodes as follows:

"In an underground house, actually in the underworld, there lives an old magician and prophet with his' daughter.'

She is, however, not really his daughter; she is a dancer, a very loose person, but is blind and seeks healing" (CV\f 9, pt. 1, § 360).

This description of Elijah connects him with the later description of Philemon.

Jung noted that this "shows the unknown woman as a mythological figure in the beyond (that means in the unconscious).

She is soror or filia mystica of a hierophant or 'philosopher,' evidently a parallel to those mystic syzigies which are to be met with in the figures of Simon Magus and Helen, Zosimus and Theosebia, Comarius and Cleopatra, etc.

Our dream-figure fits in best with Helen" (ibid.,§ 372). For Jung's commentary on this entry, see LN, pp. The Black Books, Vol. III, Page 196, fn 149

"Newton was not the first of the age of reason. He was the last magician."
~John Maynard Keynes, Deciphering the Cosmic Number, Page 18

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=2O4DNIXAXGQOJ&dchild=1&keywords=jung+black+books&qid=1606767702&sprefix=jun

Anchorite: My father once bought a black slave at the market from the region of the source of the Nile. (2021-01-23 01:22)

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"My father once bought a black slave at the market from the region of the source of the Nile.

He came from a country that had heard of neither Osiris nor of Christ and he told me many things from his -this religion that said in a simple symbolic language the same that we said believed about Osiris.

I learned to understand that those uneducated Negroes unknowingly already possessed most of what the religions of the cultured peoples had developed into systems.

Those able to read that symbolic language correctly could thus recognize in it the religion of Osiris64 as well as the Gospel of Christ.

And it’s with this that I now occupy myself.

I read the Gospel and seek its meaning which is yet to come.

We know its meaning in the past, in so far as we know the religions of the past.

It is a worldly error to believe that religions differ in their innermost essence.

Strictly speaking, it’s always one and the same religion. Every subsequent form of religion is the meaning of the antecedent." The Anchorite, The Black Books, Page 112-113

I need community with you so that I fall prey neither to the community of the living nor to my desire and you (2021-01-23 09:05)

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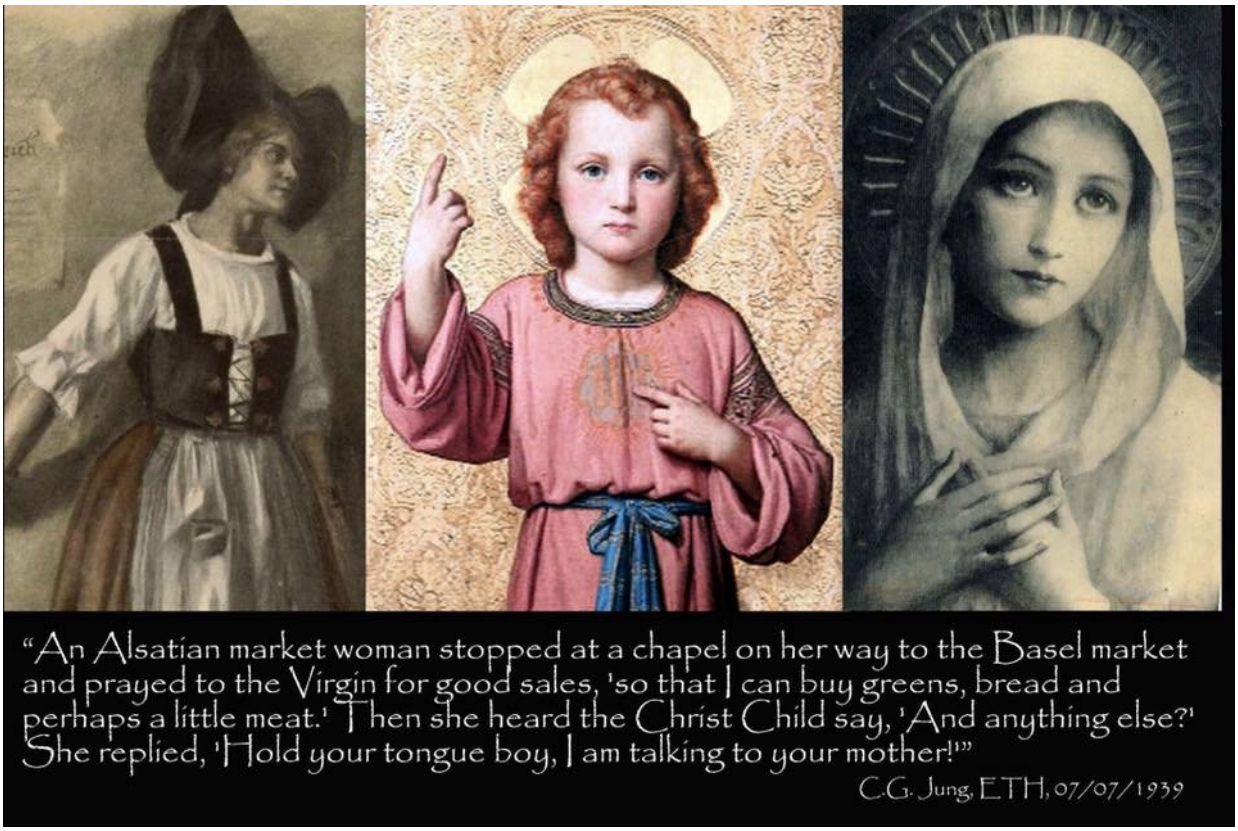
"An Alsatian market woman stopped at a chapel on her way to the Basel market and prayed to the Virgin for good sales, 'so that I can buy greens, bread and perhaps a little meat.' Then she heard the Christ Child say, 'And anything else?' She replied, 'Hold your tongue boy, I am talking to your mother!'"
C.G. Jung, ETH, 07/07/1939

[1]Black Books

The God forces me to address this prayer al-s-e to you so that you come to life. Too long have we left you alone.

Let us build the bond of community so that living and dead images will become one and the past will live on in the present.

Our desire pulls us to the living world and we are lost in our desire.

Come to the potion of the living blood, drink your fill so that we will be saved from the

inextinguishable and unrelenting power of vivid longing for visible, graspable, and present being.

Drink from our blood of desire that begets evil, as quarrel, discord, ugliness, violent deeds, and famishment.

Take, eat, this is my body, that lives for you. Take, eat, drink, this is my blood, whose desire flows for you.

Come, celebrate a Last Supper with me for your redemption and mine.

Help me to understand your language, so that I will not stray from you nor you from me.

I need community with you so that I fall prey neither to the community of the living nor to my desire and yours, whose envy is insatiable
unending and therefore begets evil.

Help me, so that my desire is always directed toward you I do not forget that my desire is a sacrificial fire for you. You are my community.

I live what I can live for the living. But I cannot live the excess of my longing with the living.

It belongs to you, you shades. We need your living with us.

Be auspicious to us and open our closed spirit so that we become blessed with the redeeming light. May it happen thus! Amen. Carl Jung, The Black Books, Vol. V, Page 254=256

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1OSOWFGDO9NTF&dchild=1&keywords=jung+black&qid=1611410627&sprefix=jung+bl

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The Anchorite: Every word can work productively in your spirit. (2021-01-24 02:40)

[paypal _donation _button border="5"]

[1]Black Books

How childishly you speak!

Surely you know that one can read a book many times-perhaps you almost know it by heart, and nevertheless it can be that, when you look again at the lines before you, certain things appear new or even completely new thoughts occur to you that you did not have before.

Every word can work productively in your spirit.

And finally if you have once left the book for a week and you take it up again after your spirit has experienced various different changes, then a number of things will dawn on you." The Anchorite, The Black Books, Vol. III, Page 102

"Your question is not easy to answer.

It’s easier to explain colors to a blind person.

You must know one thing above all: a succession of words does not have only one meaning.

Men strive only to assign a single meaning to the sequence of words.

This striving is worldly and constricted, and belongs to the deeper layers of the divine creative plan.

On the higher levels of insight into divine thoughts, :have you recognize that the sequence of words has more than one valid meaning.

Only to the all-knowing is it given to know all the meanings of the sequence of words. Increasingly we try to recognize a few more meanings." The Anchorite, The Black Books, Vol.

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3HPTFGZ62S1BM&dchild=1&keywords=jung+black+books&qid=1606818590&sprefix=jun

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Carl Jung: Both look at me frightened and make the sign of the cross. (2021-01-25 03:19)

[paypal _donation _button border="5"]

[1]Black Books

I see wide meadows with tall grass–a a carpet of flowers- soft hills-a wood in the distance. I come across two strange journeymen-probably two completely accidental companions; an old monk and a tall gangly thin man with a strikingly childish gait and remarkably discolored red clothes.

They seem to be talking animatedly.

As they draw near, I recognize the tall one as the red rider-how he has changed!-he has grown old, his red hair has become gray, his fiery red clothes are worn out, shabby-he makes

a poor impression.

And the other?

He has a paunch and appears not to have fallen on hard times.

But his face seems familiar. It is the anchorite!. What changes!

And where are these utterly different people coming from?

I approach them and bid them good day.

Both look at me frightened and make the sign of the cross.

I look down at myself in consternation. I am fully covered in green leaves,

which spring from my garment or body. I greet them a second time, laughing.

The monk exclaims: "Apage, Satanas!"-the Red One: "Damned pagan riffraff!". The Black Books, Vol. III, Page116

1. https://www.amazon.com/gp/product/0393088642?pf_rd_r=KDV7YZWXQ3WKVWSRMQPS&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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The collective psyche is a real power as is the external world. **(2021-01-26 02:51)**

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[1]Black Books

Sunday. On January 27, Jung met with Moltzer. On February 2, Alphonse Maeder gave a presentation at the Association
for Analytical Psychology.

Judging from the discussion that followed, his talk overlapped with a presentation he gave in Geneva in the autumn that dealt with the parallels between Dante's Commedia and the "intimate experience of psychoanalysis."

See Maeder, Guerison et evolution dans la vie de l' ame. La psychanalyse, son importance dans la vie contemporaine (Zurich: Rascher, 1918), pp. 22-38.

In the discussion, Maria Moltzer stated: "Does one do justice to the conflicts of our time, if one bestows upon them images of former times?

Maeder does justice to spiritual development- but not to emotional development. One cannot bypass hell, instead one must experience a part of it and accept God in the depths and the fight with the evil."

Jung then followed with a lengthy intervention:

"The parallel with Dante is very good as an educational introduction to analysis: The Inferno and Purgatorio are the place below- the repressed unconscious.

Once purified through knowledge one is freed from the compulsive conditions of the ucs. = the ascent to the mountain of salvation, = the union with the soul = the liberated individual can accept his essence (his soul). /

But for us, does the soul correspond to Dante's Beatrice?

Through the incorporation of the hitherto repressed components, the individuated man becomes different from his former person (which had been a compromise formation between the environment and his own, and a possibility for a good adaptation with repression).

But together with the repressed elements collective elements emerge from the ucs. as well.

When the union with the soul arises, man is also united with the unconsciously mirrored cosmos. Hence he becomes godlike and not concrete.

The individual aspect is felt, but man is not differentiated from the world, in mystical participation with it. / At first the soul is a collective content- the figure that comprises the collective psyche into one.

Since in the medieval understanding the collective psyche (God) is beautiful, it is the soul at first.

But we see from that, that God is a duality. Luther speaks from the deus manifestus and the deus absconditus, who is entirely different
from the other.

God is a daimon in the collective psyche, beyond good and evil. / The manifestation of the collective psyche confronts us in the form of the concept of the soul, which is daimonic for the primitives.

Only in the Christian understanding does it becomes beautiful (because God imputes the attributes of the summum bonum).

When we discover the image of the soul in analysis, it might have sublime features - or its opposite.

(In Spitteler's Prometheus the soul is a sublime woman- and a tiger at the same time, and Pr.'s connection with his soul is not a state
of paradise, but of torture.)

This is where the parallel with Dante can cause misunderstandings.

The initial union of the individual with the collective psyche is a sublime moment- but also a torture and danger as the psychological
reality is equally real as the outer world- even more so for the primitive.

The collective psyche is a real power as is the external world.

The coll. ucs. appears to us at first as projected on to the external world.

Thus the identity with the coll. ucs. is an identity with the surrounding world. The relatedness is a pantheistic feeling (a mystical feeling).

But for contemporary man the loss of the I is so vast, that he cannot bear it. (The In-

dian solution of Tat-Tvam-Asi [Chandogya Upanishad, 6.8.7: "That you are"], expressing the identity of the self and ultimate reality is no solution for us.)

The sensation of a universal connectivity is a paralysis and asks for contestation.

Otherwise we are in Heimarmene.

Already the meaning of the ancient mysteries intended to free oneself from it. - This is why the usage of a new function is necessary.

The problem is: in relation to the world the restoration of the persona appears (the former compromise formation) but- in front of itself- differentiated from it. In relation to the coll. ucs. there must also be a differentiating and connection function- the ucs. - persona: the soul.

/ The question of the Christian view in practical analysis: for the l. part of analysis the psychology of the Christian view is useful.

At later stages we encounter the problem of a one-sided definition of the concept of God." Heimarmene is the Stoic concept of fate.

In 1944, Jung described this as "the dependence of character and destiny on certain moments in time" (Psychology and Alchemy, CW I2, § 40). The Black Books, Vol. VII, Page 170, fn 57

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1DXP4GP2ZXWUP&dchild=1&keywords=jung+black+books&qid=1609677638&sprefix=j

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The Monk: So we founded the monastery-near the Nile, from where we could see the passing ships. (2021-01-27 02:20)

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[1]Black Books

M. [Anchorite/Monk]: "I would prefer not to tell you.

But it does not appear to be a dispensation of God that one can escape.

So know then that you, evil spirit, have done me a terrible deed.

You seduced me with your accursed curiosity, desirously stretching my hand after the divine mysteries, since you made me conscious at that time that I really knew nothing about them.

Your remark that I probably needed the closeness of men to arrive at the higher mysteries stunned me like infernal poison.

Soon thereafter I called the brothers of the valley together and announced to them that a messenger of God had appeared to me-so terribly had you blinded me-and commanded me to form a monastery with the brothers.

When Brother Philetus raised an objection, I refuted him with reference to the passage in the holy scriptures where it is said that it is not good for man to be alone.

So we founded the monastery-near the Nile, from where we could see the passing ships.

We cultivated fat fields and there was so much to do that the holy studies fell into oblivion.

We became voluptuous, and one day I was filled with such terrible longing to see Alexandria again.

I wanted to visit the bishop there.

But the first I was intoxicated so much by life on the ship, and then by the milling crowds on the streets of Alexandria, that I became completely lost.

As in a dream I climbed onto one of the large ships bound for Italy; I felt an insatiable greed to see the world, I drank wine, wallowed in pleasure and wholly turned into an animal.

When I climbed ashore in Naples, the Red One stood there, and I knew that I had fallen into the hands of evil-[’] The Black Books, Vol. III, Pages117-118

1. https://www.amazon.com/gp/product/0393088642?pf_rd_r=KDV7YZWXQ3WKVWSRMQPS&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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The Red One: I fled into solitude and danced all day until I dropped. (2021-01-28 03:30)

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[1]Black Books

"Be silent, old fool," the Red One interrupted him [Monk].

If I had not been present, you would have become an outright pig.

When you saw me, you finally pulled yourself together, cursed the drinking and the women, and returned to the monastery.

Now hear my story, damned pagan hobgoblin.

I fell into your snare, and your pagan arts enticed me.

After the conversation at that time, where you caught me in the fox trap with your remark about dancing, I became serious, so serious that I went into the monastery, prayed, fasted, and converted myself.

In my blindness I wanted to reform the Church liturgy, and with the bishop’s approval I introduced dancing.

I had become Abbot and, as such, alone had the sole right to dance before the altar, like David before the Ark of the Covenant.

But little by little, the brothers also began to dance; indeed, even the congregation and finally the whole city danced.

It was terrible.

I fled into solitude and danced all day until I dropped.

I sought to escape from myself, and wandered around at night, in the daytime I kept myself secluded and danced alone in the forests and deserted mountains.

And thus gradually I wandered through the whole of Italy, until I reached the South.

There I attracted less attention than in the north and could mingle with the crowds.

In Naples m I somewhat found my way again, and there I also found this ragged man of God.

His appearance gave me strength.

Through him I could regain my health.

You’ve heard how he he took heart from me, too, and found his way again. The Red One,The Black Books, Vol. III, Page 118

1. https://www.amazon.com/gp/product/0393088642?pf_rd_r=KDV7YZWXQ3WKVWSRMQPS&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-

90a1db2ef53b

My Most Difficult Experiment (2021-01-29 00:25)

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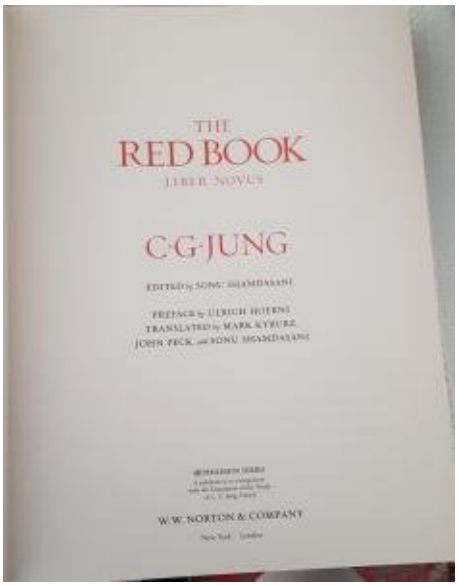

[1]Red Book

In 1912, Jung had some significant dreams that he did not understand.

He gave particular importance to two of these, which he felt showed the limitations of Freud’s conceptions of dreams.

The first follows:

I was in a southern town, on a rising street with narrow half landings.

It was twelve o’clock midday—bright sunshine. An old Austrian customs guard or someone similar passes by me, lost in thought.

Someone says, “that is one who cannot die. He died already 30–40 years ago, but has not yet managed to decompose.”

I was very surprised. Here a striking figure came, a knight of powerful build, clad in yellowish armor.

He looks solid and inscrutable and nothing impresses him. On his back he carries a red Maltese cross.

He has continued to exist from the 12th century and daily between 12 and 1 o’clock midday he takes the same route.

No one marvels at these two apparitions, but I was extremely surprised. I hold back my interpretive skills.

As regards the old Austrian, Freud occurred to me; as regards the knight, I myself.

Inside, a voice calls, “It is all empty and disgusting.” I must bear it.

Jung found this dream oppressive and bewildering, and Freud was unable to interpret it. Around half a year later Jung had another dream:

I dreamt at that time (it was shortly after Christmas 1912), that I was sitting with my children in a marvelous and richly furnished castle
apartment—an open columned hall—we were sitting at a round table, whose top was a marvelous dark green stone. Suddenly a gull or a dove flew in and sprang lightly onto the table.

I admonished the children to be quiet, so that they would not scare away the beautiful white bird.

Suddenly this bird turned into a child of eight years, a small blond girl, and ran around

playing with my children in the marvelous columned colonnades.

Then the child suddenly turned into the gull or dove.

She said the following to me: “Only in the first hour of the night can I become human, while the male dove is busy with the twelve dead.”

With these words the bird flew away and I awoke.

In Black Book 2, Jung noted that it was this dream that made him decide to embark on a relationship with a woman he had met three years earlier (Toni Wolff).

In 1925, he remarked that this dream “was the beginning of a conviction that the unconscious did not consist of inert material only, but that there was something living down there.”

He added that he thought of the story of the Tabula smaragdina (emerald tablet), the twelve apostles, the signs of the Zodiac, and so on, but that he “could make nothing out of the dream except that there was a tremendous animation of the unconscious.

I knew no technique of getting at the bottom of this activity; all I could do was just wait, keep on living, and watch the fantasies.”

These dreams led him to analyze his childhood memories, but this did not resolve anything.

He realized that he needed to recover the emotional tone of childhood.

He recalled that as a child, he used to like to build houses and other structures, and he took this up again.

While he was engaged in this self-analytic activity, he continued to develop his theoretical work.

At the Munich Psycho-Analytical Congress in September 1913, he spoke on psychological types.

He argued that there were two basic movements of the libido: extraversion, in which the subject’s interest was oriented toward the outer world, and introversion, in which the subject’s interest was directed inward.

Following from this, he posited two types of people, characterized by a predominance of one of these tendencies.

The psychologies of Freud and Adler were examples of the fact that psychologies often took what was true of their type as generally valid.

Hence what was required was a psychology that did justice to both of these types.

The following month, on a train journey to Schaffhausen, Jung experienced a waking vi-

sion of Europe being devastated by a catastrophic flood, which was repeated two weeks later, on the same journey.

Commenting on this experience in 1925, he remarked: “I could be taken as Switzerland fenced in by mountains and the submergence of the world could be the debris of my former relationships.”

This led him to the following diagnosis of his condition: “I thought to myself, ‘If this means anything, it means that I am hopelessly off.’ ”

After this experience, Jung feared that he would go mad.

He recalled that he first thought that the images of the vision indicated a revolution, but as he could not imagine this, he concluded that he was “menaced with a psychosis.”

After this, he had a similar vision:

In the following winter I was standing at the window one night and looked North. I saw a blood-red glow, like the flicker of the sea seen
from afar, stretched from East to West across the northern horizon.

And at that time someone asked me what I thought about world events in the near future. I said that I had no thoughts, but saw blood, rivers of blood.

In the years directly preceding the outbreak of war, apocalyptic imagery was widespread in European arts and literature.

For example, in 1912, Wassily Kandinsky wrote of a coming universal catastrophe.

From 1912 to 1914, Ludwig Meidner painted a series of works known as the apocalyptic landscapes, with scenes of destroyed cities, corpses, and turmoil.

Prophecy was in the air.

In 1899, the famous American medium Leonora Piper predicted that in the coming century there would be a terrible war in different parts of the world that would cleanse the world and reveal the truths of spiritualism.

In 1918, Arthur Conan Doyle, the spiritualist and author of the Sherlock Holmes stories, viewed this as having been prophetic.

In Jung’s account of the fantasy on the train in Liber Novus, the inner voice said that what the fantasy depicted would become completely real. Initially, he interpreted this subjectively and prospectively, that is, as depicting the imminent destruction of his world.

His reaction to this experience was to undertake a psychological investigation of himself.

In this epoch, self-experimentation was used in medicine and psychology. Introspection had been one of the main tools of psychological research.

Jung came to realize that Transformations and Symbols of the Libido "could be taken as myself and that an analysis of it leads inevitably into an analysis of my own unconscious processes."

He had projected his material onto that of Miss Frank Miller, whom he had never met. Up to this point, Jung had been an active thinker and had been averse to fantasy: "as a form of thinking I held it to be altogether impure, a sort of incestuous intercourse, thoroughly immoral from an intellectual viewpoint."

He now turned to analyze his fantasies, carefully noting everything, and had to overcome considerable resistance in doing this:

"Permitting fantasy in myself had the same effect as would be produced on a man if he came into his workshop and found all the tools flying about doing things independently of his will."

In studying his fantasies, Jung realized that he was studying the myth-creating function of the mind.

Jung picked up the brown notebook, which he had set aside in 1902, and began writing in it.

He noted his inner states in metaphors, such as being in a desert with an unbearably hot sun (that is, consciousness).

In the 1925 seminar, he recalled that it occurred to him that he could write down his reflections in a sequence.

He was "writing autobiographical material, but not as an autobiography."

From the time of the Platonic dialogues onward, the dialogical form has been a prominent genre in Western philosophy.

In 387 CE, St. Augustine wrote his Soliloquies, which presented an extended dialogue between himself and "Reason," who instructs him. They commenced with the following lines:

When I had been pondering many different things to myself for a long time, and had for many days been seeking my own self and what my own good was, and what evil was to be avoided, there suddenly spoke to me —what was it? I myself or someone else, inside or outside me? (this is the very thing I would love to know but don't).

While Jung was writing in Black Book 2, I said to myself, "What is this I am doing, it certainly is not science, what is it?" Then a voice said to me, "That is art."

This made the strangest sort of impression upon me, because it was not in any sense my impression that what I was writing was art.

Then I came to this, "Perhaps my unconscious is forming a personality that is not I, but which is insisting on coming through to expression."

I don’t know why exactly, but I knew to a certainty that the voice that had said my writing was art had come from a woman . . . Well I said very emphatically to this voice that what I was doing was not art, and I felt a great resistance grow up within me.

No voice came through, however, and I kept on writing.

This time I caught her and said, “No it is not,” and I felt as though an argument would ensue.55

He thought that this voice was “the soul in the primitive sense,” which he called the anima (the Latin word for soul).

He stated that “In putting down all this material for analysis, I was in effect writing letters to my anima, that is part of myself with a different viewpoint from my own. I got remarks of a new character—I was in analysis with a ghost and a woman.”

In retrospect, he recalled that this was the voice of a Dutch patient whom he knew from 1912 to 1918, who had persuaded a psychiatrist colleague that he was a misunderstood artist.

The woman had thought that the unconscious was art, but Jung had maintained that it was nature.

I have previously argued that the woman in question—the only Dutch woman in Jung’s circle at this time—was Maria Moltzer, and that the psychiatrist in question was Jung’s friend and colleague Franz Riklin, who increasingly forsook analysis for painting.

In 1913, he became a student of Augusto Giacometti’s, the uncle of Alberto Giacometti, and an important early abstract painter in his own right.

The November entries in Black Book 2 depict Jung’s sense of his return to his soul.

He recounted the dreams that led him to opt for his scientific career, and the recent dreams that had brought him back to his soul.

As he recalled in 1925, this first period of writing came to an end in November:

“Not knowing what would come next, I thought perhaps more introspection was needed . . . I devised such a boring method by fantasizing that I was digging a hole, and by accepting this fantasy as perfectly real.”

The first such experiment took place on December 12, 1913.61

As indicated, Jung had had extensive experience studying mediums in trance states, during which they were encouraged to produce waking fantasies and visual hallucinations, and had conducted experiments with automatic writing.

Practices of visualization had also been used in various religious traditions.

For example, in the fifth of the spiritual exercises of St. Ignatius of Loyola, individuals

are instructed on how to “see with the eyes of the imagination the length, breadth and depth of hell,” and to experience this with full sensory immediacy.

Swedenborg also engaged in “spirit writing.” In his spiritual diary, one entry reads:

26 JAN. 1748.—Spirits, if permitted, could possess those who speak with them so utterly, that they would be as though they were entirely in the world; and indeed, in a manner so manifest, that they could communicate their thoughts through their medium, and even by letters; for they have sometimes, and indeed often, directed my hand when writing, as though it were quite their own; so that they thought it was not I, but themselves writing.

From 1909 onward in Vienna, the psychoanalyst Herbert Silberer conducted experiments on himself in hypnagogic states.

Silberer attempted to allow images to appear.

These images, he maintained, presented symbolic depictions of his previous train of thought. Silberer corresponded with Jung and sent him offprints of his articles.

In 1912, Ludwig Staudenmaier (1865–1933), a professor of experimental chemistry, published a work entitled Magic as an Experimental Science.

Staudenmaier had embarked on self-experimentations in 1901, commencing with automatic writing.

A series of characters appeared, and he found that he no longer needed to write to conduct dialogues with them.

He also induced acoustic and visual hallucinations.

The aim of his enterprise was to use his self-experimentation to provide a scientific explanation of magic.

He argued that the key to understanding magic lay in the concepts of hallucinations and the “under consciousness” (Unterbewußtsein), and gave particular importance to the role of personifications.

Thus we see that Jung’s procedure closely resembled a number of historical and contemporary practices with which he was familiar.

From December 1913 onward, he carried on in the same procedure: deliberately evoking a fantasy in a waking state, and then entering into it as into a drama.

These fantasies may be understood as a type of dramatized thinking in pictorial form. In reading his fantasies, the impact of Jung’s mythological studies is clear.

Some of the figures and conceptions derive directly from his readings, and the form and style bear witness to his fascination with the world of myth and epic.

In the Black Books, Jung wrote down his fantasies in dated entries, together with reflec-

tions on his state of mind and his difficulties in comprehending the fantasies.

The Black Books are not diaries of events, and very few dreams are noted in them.

Rather, they are the records of an experiment. In December 1913, he referred to the first of the black books as the “book of my most difficult experiment.”

In retrospect, he recalled that his scientific question was to see what took place when he switched off consciousness.

The example of dreams indicated the existence of background activity, and he wanted to give this a possibility of emerging, just as one does when taking mescalin.

In an entry in his dream book on April 17, 1917, Jung noted: “since then, frequent exercises in the emptying of consciousness.”

His procedure was clearly intentional—while its aim was to allow psychic contents to appear spontaneously. He recalled that beneath the threshold of consciousness, everything was animated.

At times, it was as if he heard something. At other times, he realized that he was whispering to himself.

From November 1913 to the following July, he remained uncertain of the meaning and significance of his undertaking, and concerning the meaning of his fantasies, which continued to develop.

During this time, Philemon, who would prove to be an important figure in subsequent fantasies, appeared in a dream.

Jung recounted:

There was a blue sky, like the sea, covered not by clouds but by flat brown clods of earth.

It looked as if the clods were breaking apart and the blue water of the sea were becoming visible between them.

But the water was the blue sky. Suddenly there appeared from the right a winged being sailing across the sky.

I saw that it was an old man with the horns of a bull. He held a bunch of four keys, one of which he clutched as if he were about to open a lock.

He had the wings of the kingfisher with its characteristic colors. Since I did not understand this dream image, I painted it in order to impress it upon my memory.

While he was painting this image, he found a dead kingfisher (which is very rarely found in the vicinity of Zürich) in his garden by the lake shore.

The date of this dream is not clear.

The figure of Philemon first appears in the Black Books on January 27, 1914, but without kingfisher wings.

To Jung, Philemon represented superior insight, and was like a guru to him. He would converse with him in the garden.

He recalled that Philemon evolved out of the figure of Elijah, who had previously appeared in his fantasies:

Philemon was a pagan and brought with him an Egypto-Hellenic atmosphere with a Gnostic coloration . . . It was he who taught me
psychic objectivity, the reality of the psyche.

Through the conversations with Philemon, the distinction was clarified between myself and the object of my thought . . . Psychologically, Philemon represented superior insight.

On April 20, Jung resigned as president of the International Psychoanalytical Association.

On April 30, he resigned as a lecturer in the medical faculty of the University of Zürich.

He recalled that he felt that he was in an exposed position at the university and felt that he had to find a new orientation, as it would
otherwise be unfair to teach students.

In June and July, he had a thrice-repeated dream of being in a foreign land and having to return home quickly by ship, followed by the descent of an icy cold.

On July 10, the Zürich Psychoanalytical Society voted by 15 to 1 to leave the International Psychoanalytic Association. In the minutes, the reason given for the secession was that Freud had established an orthodoxy that impeded free and independent research.

The group was renamed the Association for Analytical Psychology. Jung was actively involved in this association, which met fortnightly.

He also maintained a busy therapeutic practice.

Between 1913 and 1914, he had between one and nine consultations per day, five days a week, with an average of between five and seven.

The minutes of the Association for Analytical Psychology offer no indications of the process that Jung was going through.

He does not refer to his fantasies, and continues to discuss theoretical issues in psychology.

The same holds true in his surviving correspondences during this period.

Each year, he continued his military service duties.

Thus he maintained his professional activities and familial responsibilities during the day, and dedicated his evenings to his self-explorations.

Indications are that this partitioning of activities continued during the next few years.

Jung recalled that during this period his family and profession “always remained a joyful reality and a guarantee that I was normal and really existed.”

The question of the different ways of interpreting such fantasies was the subject of a talk that he presented on July before the Psycho-Medical Society in London, “On psychological understanding.”

Here, he contrasted Freud’s analytic-reductive method, based on causality, with the constructive method of the Zürich school.

The shortcoming of the former was that through tracing things back to antecedent elements, it dealt with only half of the picture, and failed to grasp the living meaning of phenomena.

Someone who attempted to understand Goethe’s Faust in such a manner would be like someone who tried to understand a Gothic cathedral under its mineralogical aspect.

The living meaning “only lives when we experience it in and through ourselves.”

Inasmuch as life was essentially new, it could not be understood merely retrospectively. Hence the constructive standpoint asked, “how, out of this present psyche, a bridge can be built into its own future.”

This paper implicitly presents Jung’s rationale for not embarking on a causal and retrospective analysis of his fantasies, and serves as a caution to others who may be tempted to do so.

Presented as a critique and reformulation of psychoanalysis, Jung’s new mode of interpretation links back to the symbolic method of Swedenborg’s spiritual hermeneutics.

On July 28, Jung gave a talk on “The importance of the unconscious in psychopathology” at a meeting of the British Medical Association in
Aberdeen.

He argued that in cases of neurosis and psychosis, the unconscious attempted to compensate the one-sided conscious attitude.

The unbalanced individual defends himself against this, and the opposites become more polarized.

The corrective impulses that present themselves in the language of the unconscious should

be the beginning of a healing process, but the form in which they break through makes them unacceptable to consciousness.

A month earlier, on June 28, Archduke Franz Ferdinand, the heir to the Austro-Hungarian empire, was assassinated by Gavrilo Princip, a nineteen-year-old Serb student.

On August 1, war broke out. In 1925 Jung recalled, “I had the feeling that I was an over-compensated psychosis, and from this feeling I was
not released till August 1st 1914.”

Years later, he said to Mircea Eliade:

As a psychiatrist I became worried, wondering if I was not on the way to “doing a schizophrenia,” as we said in the language of those days . . .I was just preparing a lecture on schizophrenia to be delivered at a congress in Aberdeen, and I kept saying to myself: “I’ll be speaking of myself! Very likely I’ll go mad after reading out this paper.”

The congress was to take place in July 1914—exactly the same period when I saw myself in my three dreams voyaging on the Southern seas.

On July 31st, immediately after my lecture, I learned from the newspapers that war had broken out.

Finally I understood. And when I disembarked in Holland on the next day, nobody was happier than I.

Now I was sure that no schizophrenia was threatening me.

I understood that my dreams and my visions came to me from the subsoil of the collective unconscious.

What remained for me to do now was to deepen and validate this discovery.

And this is what I have been trying to do for forty years.

At this moment, Jung considered that his fantasy had depicted not what would happen to him, but to Europe. In other words, that it was a precognition of a collective event, what he would later call a “big” dream.

After this realization, he attempted to see whether and to what extent this was true of the other fantasies that he experienced, and to understand the meaning of this correspondence between private fantasies and public events.

This effort makes up much of the subject matter of Liber Novus.

In Scrutinies, he wrote that the outbreak of the war had enabled him to understand much of what he had previously experienced, and had given him the courage to write the earlier part of Liber Novus.

Thus he took the outbreak of the war as showing him that his fear of going mad was misplaced.

It is no exaggeration to say that had war not been declared, Liber Novus would in all likelihood not have been compiled.

In 1955/56, while discussing active imagination, Jung commented that “the reason why the involvement looks very much like a psychosis is that the patient is integrating the same fantasy-material to which the insane person falls victim because he cannot integrate it but is swallowed up by it.”

It is important to note that there are around twelve separate fantasies that Jung may have regarded as precognitive:

1–2. OCTOBER, 1913

Repeated vision of flood and death of thousands, and the voice that said that this will become real.

1. AUTUMN 1913

Vision of the sea of blood covering the northern lands.

4–5. DECEMBER 12, 15, 1913

Image of a dead hero and the slaying of Siegfried in a dream.

1. DECEMBER 25, 1913

Image of the foot of a giant stepping on a city, and images of murder and bloody cruelty.

1. JANUARY 2, 1914

Image of a sea of blood and a procession of dead multitudes.

1. JANUARY 22, 1914

His soul comes up from the depths and asks him if he will accept war and destruction. She shows him images of destruction, military weapons, human remains, sunken ships, destroyed states, etc.

1. MAY 21, 1914 A voice says that the sacrificed fall left and right.

10–12. JUNE–JULY 1914

Thrice-repeated dream of being in a foreign land and having to return quickly by ship, and the descent of the icy cold. Sonu Shamdasani, The Red Book, Page 198-202

1. https://smile.amazon.com/Red-Book-Readers-Philemon/dp/0393089088/ref=sr_1_1?crid=1JDCJXXGIL4H8&dchild=1&keywords=jung+red+book+readers+edition&qid=1611753516&sp

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Carl Jung: Then I walk into the welcoming house where Izdubar should find healing. **(2021-01-30 02:56)**

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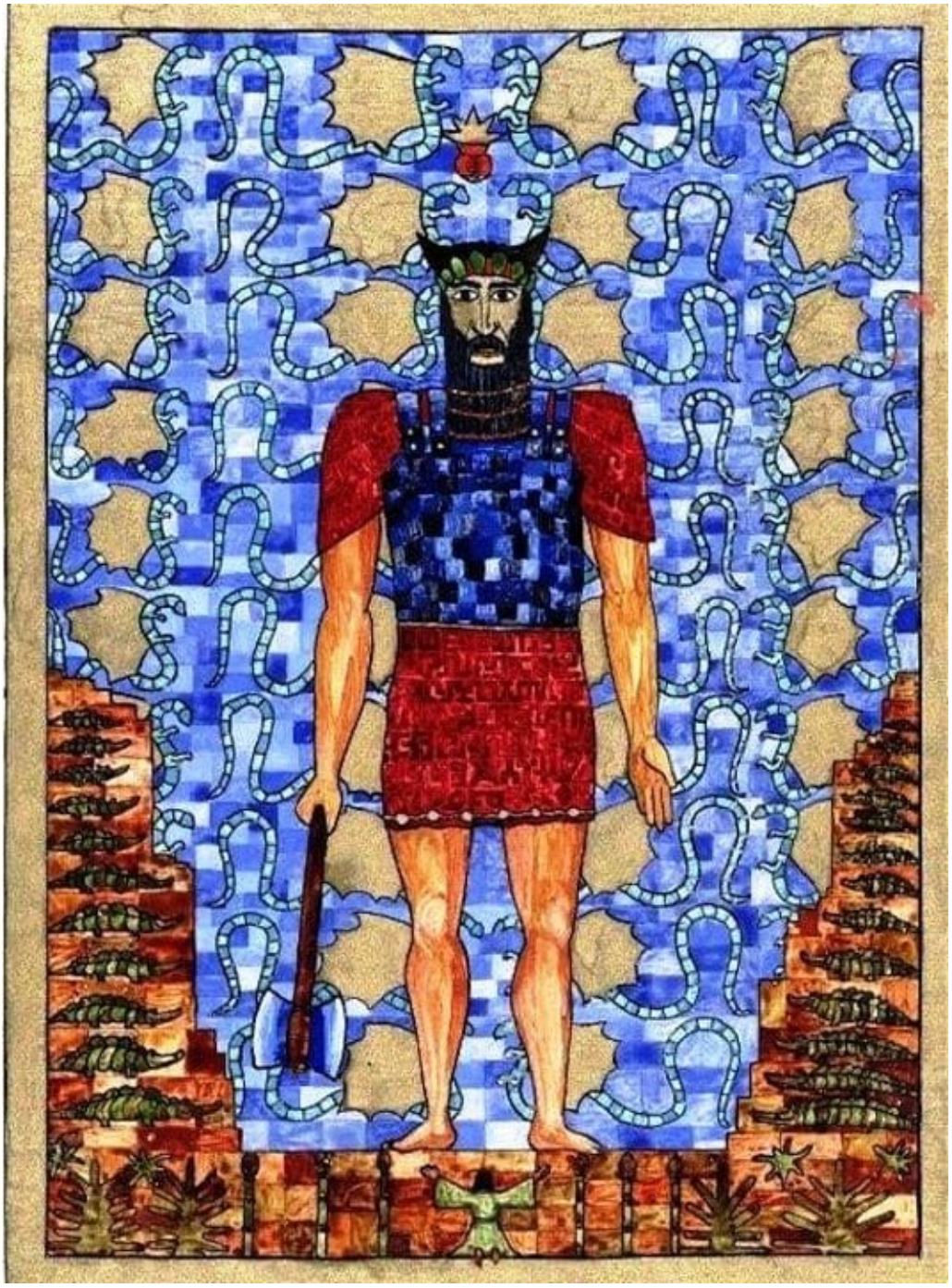

[1]Black Books

I come to a quiet dark garden and a secluded house.

I hide Izdubar under the drooping branches of a tree, go up to the door of the house, and knock.

An old maid opens.

I ponder the door, it is much too small.

Izdubar will never go through it.

Yet a fantasy takes up no space!

Why did this excellent thought not occur to me earlier?

I hurry back and with no difficulty squeeze Izdubar into the size of an egg and put him in my pocket.

Then I walk into the welcoming house where Izdubar should find healing. Carl Jung, Vol. III, Page 129

For Jung's commentary on this entry, see LN, pp. 295-98.

He said the following to Aniela Jaffe concerning these sections:

"You will also recognize that which is driven by fear in my imaginations, namely in my attempts to depict how one can elude such a dreadful entanglement.

You can see this most clearly in the chapter on the devil.

Or, for example, in the chapter featuring Gilgamesh-Izdubar.

It is really quite stupid; why do I need to rack my brains how the dead giant might be helped.

But I a fantasy.

But I would still know that I had failed.

have gone to great lengths to find a solution, quite unperturbed about how ridiculous this was.

I had to find a formula through which this fantasy could assume its full significance, and yet set me free at the same time.

In a sense I paid for the ridiculous solution I found with the insight that I had captured a God, so to speak.

These imaginations are a virtually hellish mixture of the ridiculous and the sublime.

It cost me so very much that I was trapped like a mouse by such ridiculous unrealities, and that I could then free myself with utmost courage and my victim's goodwill.

It is like fooling a person who is drowning in a bathtub that it is actually the ocean" (MP, pp. 147- 48) . The Black Books, Vol. III, Page 130-131, fn 120

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=X4KCDNNTPZGH&dchild=1&keywords=jung+black+books&qid=1606914396&sprefix=jung

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Carl Jung: The Young Woman with a Snake in her Abdomen (2021-01-30 06:12)

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[1]C.G, Jung Speaking

More specifically, what would be an example of the difference between an intuitive extravert and an intuitive introvert?

Well, you know, you have chosen a somewhat difficult ease, because one of the most difficult types is the intuitive introvert.

The intuitive extravert you find among hunters, bankers, gamblers; that is quite understandable.

But the introvert variety is more difficult because he has intuitions about the subjective factor, the inner world.

That is very difficult to understand because what he sees are most uncommon things, and he doesn't like to talk about them if
he is not a fool.

He would spoil his own game by telling what he sees, because people won't understand

it.

Once I had a patient, a young woman about 27 or 28.

Her first words were when I had seated her, "You know, doctor, I come to you because I have a snake in my abdomen." "What ?!"

"Yes, a snake, a black snake coiled up right in the bottom of my abdomen."

I must have made a rather bewildered face at her, for she said, "You know, I don't mean it literally, but I should say it was a snake, a snake."

In our further conversation a little later—that was about the middle of her treatment which lasted only for ten consultations—she said she had foretold me, "I'll come ten times, and then it will be all right."

"But how do you know ?" I asked. "Oh, I've got a hunch."

And really, about the fifth or sixth consultation she said, "Oh, doctor, I must tell you, the snake has risen, it is now about here." Hunch!

Then on the tenth day I said, "Now this is our last consultation. Do you feel cured?"

And she said, beaming, "You know, this morning it came up, it came out of my mouth, and the head was golden."

Those were her last words.

Now that same girl—when it comes to reality—came to me because she couldn't hear the step of her feet any more, because she walked on air, literally.

She couldn't hear it, and that frightened her. When she came to see me I asked for her address, and she said, "Oh, pension so and so.

Well, it is not called a pension exactly but it is a sort of pension."

I had never heard of it. "Now that is curious," I said, "I have never heard of that place." "Well, it's a very nice place.

Curiously enough, there are only young girls there, very nice and very lively young girls, and they have a merry time.

I often wish they would invite me to their merry evenings." I said, "And do they amuse themselves all alone?"

"Oh, no, they have plenty of young gentlemen coming in, and they have a beautiful time, but they never invite me."

It turned out that it was a private brothel. She was a perfectly decent girl, you know, of

a very good family, not from here.

She had found that place, I don’t know how, and she was utterly unaware that they were all prostitutes.

And I said, "For heaven’s sake, you fell into a very dark place! You hurry up and get out of it."

That was her sensation, she didn’t see reality, but she had hunches like anything, and they came off.

Such a person cannot possibly speak of her experiences because everybody would think she’s absolutely crazy.

I myself was quite shocked, and I thought, For heaven’s sake, is that a case of schizophrenia?

You don’t hear that kind of talk, but she assumed that the old man, of course, knows everything, and even understands that kind of language.

So you see, if the introverted intuitive were to speak of what he really perceives, practically no one would understand him.

They learn to keep things to themselves, and you hardly ever hear them talking of these things.

That is a great disadvantage, but it is an enormous advantage in another way, not to speak of the experiences they have in that respect
and also in their human relations.

For instance, they come into the presence of somebody they don’t know, and suddenly they have inner images, and these images give them more or less complete information about the psychology of the partner.

It can also happen that they come into the presence of somebody they don’t know at all, not from Adam, and they know an important piece out of the biography of that person, and are not aware of it, and they tell the story, and then the fat is in the fire."

So the introverted intuitive has in a way a very difficult life, although one of the most interesting lives, but it is often
difficult to get into their confidence. Carl Jung, C.G. Jung Speaking, Page309-311

1. https://smile.amazon.com/gp/product/0691018715?pf_rd_r=J0TS2SXQ4KW4D6T4J9TE&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=1374b637-93f6-4945-8a85-b4a5ebc

Carl Jung: Oh Izdubar. Divine one, how wonderful! You are healed!
(2021-01-31 03:09)

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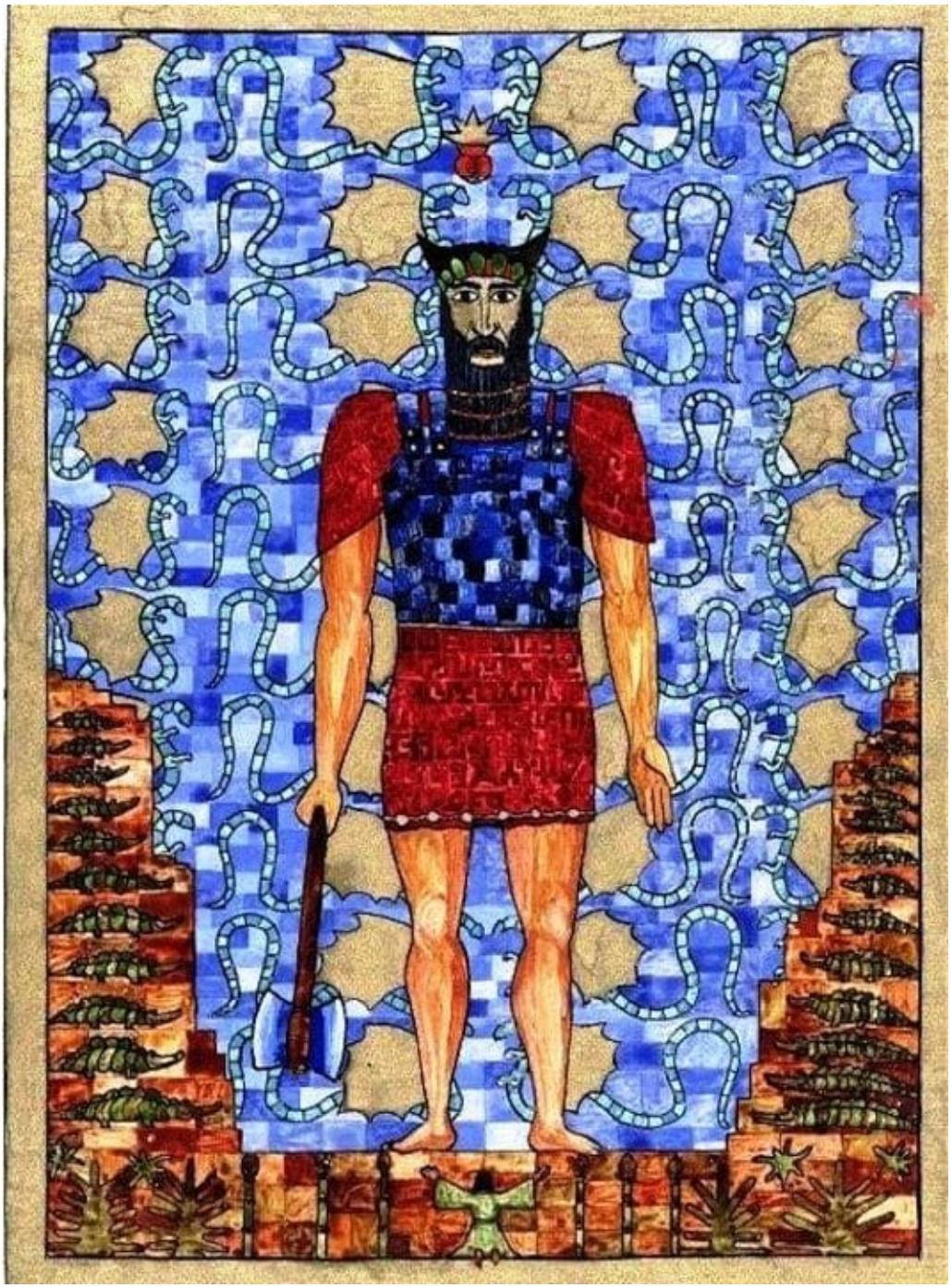

[1]Black Books

At night, when everything calmed down, I put my hand into my pocket and retrieved the egg. It was a real egg with a white hard shell.

I placed it on the rug in the middle of the room and carefully opened it.

Something resembling smoke rises up from it to the ceiling of the room and suddenly Izdubar's frame is standing before me, enormous and complete.

His limbs are also whole and I find no trace of lameness on him.

It's as if he had awoken from a deep sleep.

Izdubar: Where am I? How narrow it is here and how dark and how cool? Am I in the grave?

Where was I?-It seemed to me as if I had been outside in the universe over and under me was a black an endlessly black star-glittering sky-and I was in a passion of unspeakable yearning-streams of fire broke from my radiating body-I surged through blazing flames - I swam in a sea that wrapped me in the living fires-full of light,- full of longing- full of eternity-I was ancient and perpetually renewing myself- swirling down from the heights to the depths, and whirled glowing from the depths to the heights hovering around myself amidst fiery glowing clouds-as raining embers beating down like the foam of the surf, engulfing myself in stifling heat- suddenly, once again, blazing up glowing white-embracing and rejecting myself in an enormous game.

Where was I?-I was completely sun.

Jung: Oh Izdubar. Divine one, how wonderful! You are healed!

Izdubar: Healed? Was I ever sider Who speaks of sickness?

I was sun- completely sun. I am the sun.

An inexpressible light breaks from his entire body, a light that my eyes cannot grasp.

I must cover my face so as not to turn blind-I cast my face to the ground as the cover does not protect my eyes.

"You are the sun, the eternal light-most powerful one, forgive me for carrying you- The Black Books, Vol. III, Page 131

Roscher notes, "As a God, Izdubar is associated with the Sun-God" (Ausjahrliches Lexikon der Griecliischen und Romischen Mythologie vol. 2 , p. 774).

The incubation and rebirth of Izdubar follows the classic pattern of solar myths.

In Das Zeitalter des Sonnengottes, Leo Frobenius pointed out the widespread motif of a woman becoming pregnant through Immaculate Conception and giving birth to the sun god, who develops in a remarkably short period of time. In some forms, he incubates in an egg. Frobenius related this to the setting and rising of the sun in the sea (Berlin: G. Reimer, 1904, pp. 223- 63) .

Jung cited this work on a number of occasions in Transformations and Symbols of the Libido.

He got to know Frobenius at Count Keyserling's School of Wisdom in the 1920s (MP, p. 18). The Black Books, Vol. III, Page 131, fn 124

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=X4KCDNNTPZGH&dchild=1&keywords=jung+black+books&qid=1606914396&sprefix=jung

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1.2 February

Thomas a Kempis: The Imitation of Christ (2021-02-01 04:05)

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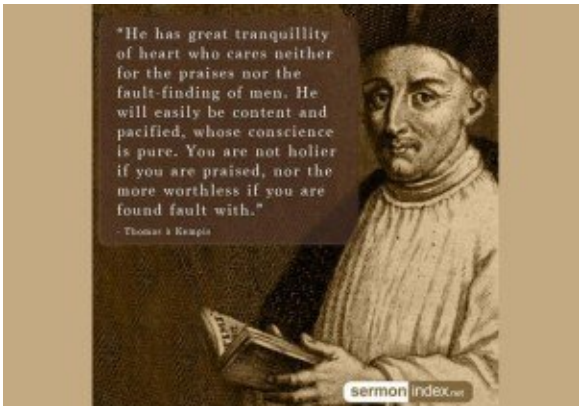
"He has great tranquillity of heart who cares neither for the praises nor the fault-finding of men. He will easily be content and pacified, whose conscience is pure. You are not holier if you are praised, nor the more worthless if you are found fault with."
- Thomas à Kempis
sermonindex.net

[1]Black Books

The Imitation of Christ is a work of devotional instruction that appeared at the beginning of the fifteenth century and became extremely popular.

Its authorship is still in dispute, though it is generally attributed to Thomas a Kempis (c. 1380- 1471), who belonged to the order of the Brethren of the Common Life.

A religious community in the Netherlands, it was part of the devotio modern a, a movement stressing meditation and the inner life. In clear and simple language,

The Imitation of Christ exhorts readers to concern themselves with spirituality as opposed to outer things, gives advice as to how this is to be achieved, and demonstrates the comfort and ultimate rewards of a life lived in Christ.

The title derives from the first line of the first chapter.

It is also stated in the chapter:

"Anyone who wishes to understand and to savor the words of Christ to the full must try to make his whole life conform to the pattern of Christ's life" (The Imitation of Christ, trans. Betty I. Knott [London: Fount, 1996], Book 1, chapter I , p. 33). The theme of the Imitation of Christ dates back much earlier.

There was much discussion in the Middle Ages about how the concept was to be understood.

On the history of this notion, see Giles Constable, "The Ideal of the Imitation of Christ," in Three Studies in Medieval Religious and Social Thought (Cambridge: Cambridge University Press, 1995), pp. 143- 248.

As Constable shows, two broad approaches may be distinguished, depending upon how imitation is understood: the first, the imitation of the divinity of Christ, stressed the doctrine of deification by which "Christ showed the way to become God through him" (p. 218).

The second, the imitation of the humanity and body of Christ, stressed the imitation of His life on earth.

The most extreme form was in the tradition of stigmatics, individuals who bore the wounds of Christ on their body. In 1932, in Psychotherapy and the cure of souls," Jung wrote:

"We Protestants must sooner or later face this question: Are we to understand the Imitatio Christi in the sense that we should copy his life and, in a certain manner, ape his stigmata; or in the deeper sense that we are to live our own proper lives as truly as he lived his in its individual uniqueness? To imitate Christ's life is no easy matter, but it is unspeakably much harder to live one's own life as Christ lived his" (cw II,§ 522). The Black Books, Vol. III, Page 137, fn 152

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3THMIHXDKQK99&dchild=1&keywords=jung+black+books&qid=1606932429&sprefix=jun

Carl Jung: The giant is carrying in his hand a black iron battle-axe inlaid with silver **(2021-02-02 03:19)**

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[1]Black Books

Here the path becomes slippery, one-half of the way is white, the other black. I step onto the black side and recoil horrified-it is hot iron.

I step onto the white half- it is ice.

But so it must be. I run as fast as possible, one moment on the hot iron, the other on the cold ice, and finally the valley widens into a mighty rocky basin.

A narrow path winds up along almost vertical rocks to a mountain pass.

As I approach the pass, something sounds and booms from the other side of the mountain like ore.

The sound comes closer and swells mightily.

It thunders from afar like a hundred forging hammers and echoes manifoldly and powerfully in the mountain.

As I reach the pass, I see an enormous man approach from the other side.

Two bull horns rise from his great head, and a rattling suit of armor covers his chest.

His black beard is ruffled and square.

His bare legs are covered with shaggy black hair.

The giant is carrying in his hand a black iron battle-axe inlaid with silver.

Before I can recover completely from my amazement, the giant is standing before me and I look at his face-it is faint and pale, deeply furrowed with wrinkles.

His almond-shaped eyes look at me astonished.

Horror takes hold of me-this is Izdubar-the mighty-the bull-man.

He stands and looks at me.

His face speaks of-consuming inner fear- and his hands and knees tremble.

Izdubar, the powerful, trembling? Is he frightened? Carl Jung, The Black Books, Vol. III, Pages 119-120

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=X4KCDNNTPZGH&dchild=1&keywords=jung+black+books&qid=1606914396&sprefix=jung

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Anabaptism was a radical movement of the sixteenth-century Protestant Reformation, (2021-02-03 03:47)

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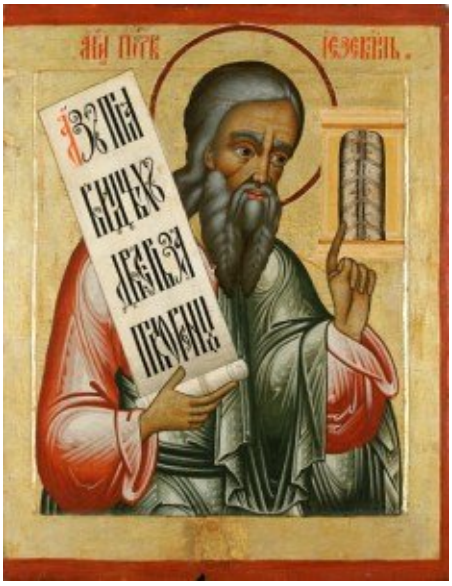

[1]Black Books

The biblical Ezekiel was a prophet in the sixth century BCE. Jung saw a great deal of historical significance in his visions, which incorporated a mandala with quaternities, as representing the humanization and differentiation of Yahweh.

Although Ezekiel's visions are often viewed as pathological, Jung defended their normality, arguing that visions are natural phenomena that should be designated as pathological only when their morbid aspects have been demonstrated (Answer to job, CW II , §§. 665, 667, 686.)

Anabaptism was a radical movement of the sixteenth-century Protestant Reformation, which tried to restore the spirit of the early church.

The movement originated in the 1520s in Zurich, with adherents rebelling against Zwingli and Luther's reluctance to completely reform the Church.

They rejected the practice of infant baptism and promoted adult baptisms (the first of these took place in Zollikon, near Kusnacht, where Jung lived).

Anabaptists stressed the immediacy of the human relation with God and were critical of religious institutions.

The movement was violently suppressed and thousands were killed .

See Daniel Liechty, ed., Early Anabaptist Spirituality: Selected Writings (New York: Paulist Press, 1994). The Black Books, Vol. IV, Page 207, fn 14

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3THMIHXDKQK99&dchild=1&keywords=jung+black+books&qid=1606932429&sprefix=jun

Carl Jung: The Black Books - Quotations (2021-02-03 06:58)

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[1]Black Books

A point exists at about the thirty-fifth year when things begin to change, it is the first moment of the shadow side of life, of the going down to death. It is clear that Dante found this point and those who have read Zarathustra will know that Nietzsche also discovered it. When this turning point comes people meet it in several ways: some turn away from it; others plunge into it; and something important happens to yet others from the outside. If we do not see a thing Fate does it to us. Carl Jung, The Black Books, Vol. I, Page 11

What of Jung's fantasies did he regard as precognitive?

It is important to note that there were around twelve separate events:

1-2. October 1913: Repeated vision of flood and death of thousands, and the voice that said that this will become real.

1. Vision of the sea of blood covering the northern lands.

2. December 12, 1913: Image of a dead hero.
3. December 15, 1913: Slaying Siegfried in a dream.
4. December 25, 1913: Image of the foot of a giant stepping on a state, and images of murder and bloody cruelty.
5. January 2, 1914: Image of a sea of blood and enormous dying.
6. January 22, 1914: His soul comes up from the depths and asks him if he will accept war and destruction. She shows him images of destruction, military weapons, human remains, sunken ships, destroyed states, and so forth.
7. May 21, 1914: He hears a voice saying that the sacrificed fall left and right.

10-12. June-July 1914: Dream (repeated three times) of being in a foreign land and having to return quickly by ship, and the descent of the icy cold. The Black Books, Vol. I, Page 38-39

I had achieved everything that I had wished for myself. I had achieved honor, power, wealth, knowledge, and every human happiness. Then my desire for the increase of these trappings ceased, the desire ebbed from me and horror came over me. Carl Jung, The Black Books, Vol. I, Page 11

The paintings from 1916 onward in the Red Book relate to Jung's continued explorations in the later Black Books. Liber Novus and the Black Books are thus closely intertwined. The Black Books cover the period before, during, and after Liber Novus. The Black Books, Vol. I, Page 12

Jung's continued explorations of the visionary imagination in the Black Books from 1916 chart his evolving understanding and demonstrate how he sought to develop and extend the insights he had gained and embody them in life. The Black Books, Vol. I, Page 12

His [Jung] retreat from the Burgholzli coincided with a shift in his research interests to the study of mythology, folklore, and religion, and he assembled a vast private library of scholarly works. The Black Books, Vol. I, Page 13

He [Jung] found the mythological work exciting and intoxicating. "It seemed to me I was living in an insane asylum of my own making," he recalled in 1925. "I went about with all these fantastic figures: centaurs, nymphs, satyrs, gods and goddesses, as though they were patients and I was analyzing them. I read a Greek or a Negro myth as if a lunatic were telling me his anamnesis." The Black Books, Vol. I, Page 13

… Jung noted that the work [CW 5] was written in 1911, his thirty-sixth year: "The time is a critical one, for it marks the beginning of the second half of life, when a metanoia, a mental transformation, not infrequently occurs." The Black Books, Vol. I, Page 15

He [Jung] was conscious of the loss of his collaboration with Freud and was indebted to his wife [Emma] for her support. The Black Books, Vol. I, Page 15

One without a myth "is like one uprooted, having no true link either with the past, or with the ancestral life which continues within him, or yet with contemporary human society." Carl Jung, The Black Books, Vol. I, Page 15

The study of myth had revealed to Jung his mythlessness. He then undertook to get to know his myth, his "personal equation." The Black Books, Vol. I, Page 15

Jung used to say in later years that his tormenting doubts as to his own sanity should have been allayed by the amount of success he was having at the same time in the outer world especially in America" Barbara Hannah, The Black Books, Vol. I, Page 19, fn 26

Permitting fantasy in myself had the same effect as would be produced on a man if he came into his workshop and found all the tools flying about doing things independently of his will. Carl Jung, The Black Books, Vol. I, Page 20

On September 20, 1910, at the age of twenty-three, Toni Wolff was brought by her mother to see Jung According to her sister Erna, he had successfully treated the son of a friend of her mother's, who consequently recommended Jung. The Black Books, Vol. I, Page 27-28

In November 1912, Jung returned from his New York lectures. In a diary entry of December 29, 1924, Toni Wolff noted that twelve years before, on Jung's return from America, she went to him and "spoke of relationship." The Black Books, Vol. I, Page 29

In the November 15, 1913, entry in Book 2, following his account of the dream around December 1912 of the dove that transformed itself into a small girl and then back into the dove, Jung noted, "My decision was made. I had to give all my faith and trust to this woman [Toni]." The Black Books, Vol. I, Page 29

In March 1913 he went to America again for five weeks. Decades later, Toni Wolff noted in her diary, "The feeling is somehow similar to 1913, when C[arl] went to America and we separated-and yet we couldn't do it afterward." This suggests a separation may have taken place at this time. The Black Books, Vol. I, Page 29-30

Years later, Jung spoke to Aniela Jaffe concerning the relationship with Toni Wolff He said that he was faced with the problem of what to do with her after her analysis, which he said he had ended, despite feeling involved with her. A year later, he dreamed that they were together in the Alps in a valley of rocks, and that he heard elves singing, and that she was disappearing into a mountain, which filled him with dread. After this, he wrote to her. He noted that after this dream, he knew that a relationship with her was unavoidable, and that his life was in danger. On a later occasion, while swimming, he found himself with a cramp and vowed that if it went away and he survived, he would give in to the relationship. The Black Books, Vol. I, Page 30

In a diary entry of March 4, 1944, Toni Wolff referred to "31 years of relationship and 34 years of acquaintance." This confirms that her relationship with Jung began sometime in 1913. The Black Books, Vol. I, Page 30

At the beginning of her analysis T.W. had the most incredible fantasies, a whole eruption of the wildest fantasies , some even of cosmic nature. But at that point I was so preoccupied with my own material that I was scarcely able to take on hers. But her fantasies

entered exactly into my line of thought. Aniela Jaffe, The Black Books, Vol. I, Page 30

On April 26, 1936, Wolff noted in her diary: "I still transfer father symbols onto C.[Jung] That is why I am never entirely with myself and am no counter-weight to him" (Toni Wolff, Diary' J, p. 101). The Black Books, Vol. I, Page 30, fn 86

Concerning her attraction to Jung, toward the end of her life Toni Wolff recalled that she had her first transference to Friedrich Schiller, in 1905, then to Goethe, and then to Jung, as a "productive genius." The Black Books, Vol. I, Page 30

When C[arl] begins to participate with my psychic material perhaps I have got what I need- the nurturing and supporting substance? I suspect myself of having insufficient confidence in him, because my analysis back then was intermingled with his problems- although it was also good for me. Toni Wolff, The Black Books, Vol. I, Page 31

At the inception of their relationship, Toni Wolff was not interested in marriage and having children. She was critical of what she had observed of marriage: it seemed to make men less active and less enterprising- merely content with being fathers. It made both men and women less interested in culture. The Black Books, Vol. I, Page 31

After having children, women often didn't need their husbands, and their own problems tended to return. Her mother hadn't learned to work and had consequently plagued her children with unused libido. Toni Wolff was also critical of the bondage of marriage. The Black Books, Vol. I, Page 31

1. W. was experiencing a similar stream of images. I had evidently infected her, or was the declencheur [trigger] that stirred up her imagination. My phantasies and hers were in a participation mystique. It was like a common stream, and a common task. Gradually I became conscious and gradually I became the center; and in the measure to which I attained these insights, she also found her center. But then she got stuck somewhere along the way, I remained too much the center that functioned for her. Therefore I was never permitted to be other than she wanted me to be, or than she needed to have me be. At that time she was entirely drawn into this terrible process in which I was involved, and she was just as helpless as I was. Carl Jung, The Black Books, Vol. I, Page 31-32

In letters dated September and October Jung wrote to Sabina 10, 1917, Spielrein commenting on the significance of certain hieroglyphs in a dream she had sent him, saying that "with your hieroglyphics we are dealing with phylogenetic engrams of an historical symbolic nature. Referring to the contempt meted out to Transformations and Symbols the Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them. Carl Jung, The Black Books, Vol. I, Page 116

Referring to the contempt meted out to Transformations and Symbols of the Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them. Sonu Shamdasani, The Black Books, Vol. I, Page 116

In the autumn of 1917, Jung’s soul forces the black magician Ha to read and explain a series of cryptic runes that he had sent. The Black Books, Vol. I, Page 115

In response to the request of Jung’s soul, Ha takes on the task of translating the runes, literally spelling them out. It is boot camp in Code City: he gives cues to Jung’s soul about how this or that shape corresponds to the sun, or a roof, or a tilted passageway, or even how one ought to feel physically while navigating this curve or that crevice. The Black Books, Vol. I, Page 116

Much of your [Jung] material you said has come to you as runes & the explanation of those runes sounds like the veriest nonsense, but that does not matter if the end product is sense. Cary Baynes, The Black Books, Vol. I, Page 116

A symbol in rune yoga is nearly the same as what it pictures, once it is understood as the mimicry of a right attitude on the levels of both spirit and instinct, both being archaically rooted. The Black Books, Vol. I, Page 117

Ezra Pound’s Chinese ideograms connect with Jung’s runes only for a moment, across a wide, swift stream; Jung’s magic/ runic dialect has no home among the living. The magician’s black rod becomes Jung’s Hermes-wand-an aid in navigating the way of life redeemed from redeemers, or saved from salvation; the signs, unlike "the solid letter" in Holderlin’s "Patmos," a poem long close to Jung’s heart, bring up their own dark ground with them. The Black Books, Vol. I, Page 117

The text [Secret of the Golden Flower] gave me an undreamed-of confirmation of my ideas about the mandala and the circumambulation of the center. This was the first event which broke through my isolation. I became aware of an affinity; I could establish ties with someone and something. Carl Jung, The Black Books, Vol. I, Page 104

On May 25, 1929, he [Jung] wrote to Wilhelm: "Fate appears to have given us the role of two bridge pillars which carry the bridge between East and West. The Black Books, Vol. I, Page 104

Jung’s commentary on The Secret of the Golden Flower was a turning point. It was his first public discussion of the significance of the mandala. For the first time, he anonymously presented three of his own paintings from Liber Novus as examples of European mandalas and commented on them. The Black Books, Vol. I, Page 105

When I had arrived at this central point (Tao), the confrontation with the world began: I began to give many lectures and to write small essays. At that time I gave lectures in many places. Carl Jung, The Black Books, Vol. I, Page 105

Since I’m getting dangerously famous in this old continent I’ve no peace and leisure anymore. The Negro spiritual says, ’Steal away to Jesus,’ and I say, ’Steal away to Bollingen’ if I can help it. Carl Jung, The Black Books, Vol. I, Page 106

For example, Jung’s vision of the God Abraxas bore striking parallels to the figure of Mercurius in alchemy. He noted in retrospect that "my encounter with alchemy was decisive for me, as it provided me with the historical basis which I had hitherto lacked." The Black Books, Vol. I, Page 108

The Gnostic material he [Jung] had studied had been too remote from the present, and he believed that alchemy formed the historical bridge between Gnosticism and the psychology of the unconscious. The Black Books, Vol. I, Page 108-109

For something like fifteen years long I read books, to find a sort of clothing material for this primal revelation, that I myself could not manage. It cost me forty-five years, so to speak to bring the things that I once wrote down somewhat under control in the vessel of my work. Carl Jung, The Black Books, Vol. I, Page 110

While Liber Novus had been an attempt to present the meaning of the revelation, he [Jung] now had to come back from the "human side" -from science. The cost was considerable: "I paid with my life, and I have paid with my science." The Black Books, Vol. I, Page 110

In his 1926 revision of The Psychology of the Unconscious Processes, he highlighted the significance of the midlife transition. He argued that the first half of life could be characterized as the natural phase, in which the prime aim was establishing oneself in the world, earning an income, and raising a family. The second half, the cultural phase, involved a reevaluation of earlier values. The Black Books, Vol. I, Page 99

When the conscious mind participates actively and experiences each stage of the process ... then the next image always starts off on the higher level that has been won, and purposiveness develops. Carl Jung, The Black Books, Vol. I, Page 100

The first bearer of the soul-image is always the mother; later it is borne by those women who arouse the man’s feelings, whether in a positive or negative sense. Because the mother is the first bearer of the soul-image, separation from her is a delicate and important matter of the greatest educational significance. Carl Jung, The Black Books, Vol. I, Page 100

For a man, the mother "protects him against the dangers that threaten from the darkness of his soul." Subsequently, the anima, in the form of the mother imago, is transferred to the wife: "his wife has to take over the magical role of the mother. Under the cloak of the ideally exclusive marriage, he is really seeking his mother’s protection, and thus he plays into the hands of his wife’s protective instincts." What is ultimately required is the "objectification of the anima." Carl Jung, The Black Books, Vol. I, Page 100-101

...the overcoming of the anima as an autonomous complex, and her transformation into a function of relationship between consciousness and the unconscious. Through this process the anima forfeits the daemonic power of an autonomous complex; that means she can no longer exercise possession, since she is depotentiated. Carl Jung, The Black Books, Vol. I, Page 101

He [Jung] argued that one should treat the fantasies completely literally while one was engaged in them, but symbolically when one interpreted them. The Black Books, Vol. I, Page 101

Jung noted that this process [Integration of Fantasies] had three effects:

The first effect is that the range of consciousness is increased by the inclusion of a great number and variety of unconscious contents. The second is a gradual diminution of the dominating influence of the unconscious. The third is an alteration in the personality. The

Black Books, Vol. I, Page 102

Jung argued that when the anima lost her "mana," or power, the man who assimilated it must have acquired this and so become a "mana-personality," a being of superior will and wisdom. The Black Books, Vol. I, Page 102

Thus in integrating the anima and attaining her power, one inevitably identified with the figure of the magician, and one faced the task of differentiating oneself from this. Carl Jung, The Black Books, Vol. I, Page 102

If one gave up the claim to victory over the anima, possession by the figure of the magician ceased, and one realized that the mana truly belonged to the "midpoint of the personality"-that is, the self. Carl Jung, The Black Books, Vol. I, Page 102

…[Jung] wrote a paper on "Soul and death," characterizing religions as systems for the preparation for death. He argued that, given the collective soul of humanity, death might be regarded as the fulfilment of life's meaning. The Black Books, Vol. I, Page 103

In 1926, Christiana Morgan came to Jung for analysis. She had read Psychological Types and turned to him for assistance with her problems with relationships and with depression. The Black Books, Vol. I, Page 92-93

Why are there no worldly cloisters for men, who should live outside the times! Carl Jung, The Black Books, Vol. I, Page 95

A critical chapter in Jung's self-experimentation was what he termed the integration of the anima. Toni Wolff saw this as one side of the story, as it also involved the process by which he had "introjected" her. The Black Books, Vol. I, Page 95

In 1944, apropos a dream, she [Toni] noted that Jung placed undue stress on the subjective level, "because he had to realize the anima, but he thereby introjected me and took my substance." The Black Books, Vol. I, Page 95

On January 5, 1922, Jung's soul advised as follows: "You should not break up a marriage, namely the marriage with me, no person should supplant me, least of all Toni. I want to rule alone." "You must let Toni go until she has found herself and is no longer a burden to you." On the next day, his soul elucidated the symbolic significance of the relations between Jung, Emma Jung, and Toni Wolff in terms of Egyptian mythology. The Black Books, Vol. I, Page 96

In contrast to a marriage, Toni Wolff saw her relationship with Jung as an "individual relation." The Black Books, Vol. I, Page 96

Marriage is socially, legally, psychologically accepted. Nothing new can come from there; it can only be transformed, also individually, through individual relationships. That is why the individual relationship is a symbol of the soul. Toni Wolff, The Black Books, Vol. I, Page 96

On September 13, 1925, she [Toni] noted that their [w/Jung] relationship stood under the "sign of Philemon." The Black Books, Vol. I, Page 96

What C. [Jung] has achieved now is all based on me. Through my faith, love, under-

standing and loyalty I have kept him and brought him out. I was his mirror, as he told me right at the beginning. / But my entire feeling, phantasy, mind, energy, responsibility worked for him. I have an effect-but I don't have substance. I didn't know how to "play." I gave him his life. Now he should give me mine and be a mirror to me. Toni Wolff, The Black Books, Vol. I, Page 96

Through my medial side, I am like C.'s hollow form and therefore I always wanted to be filled in by him. Toni Wolff, The Black Books, Vol. I, Page 96

On April 10, 1926, she [Toni] noted, "Had a psychological scurvy through C.'s absence of vitamin C. "It is the same with me as with the Elgonyi: C . is not only vitamin. Also, when I am with him the rising sun is good, relaxing, everything destructive has gone. When I am on my own, it eats away at me." The Black Books, Vol. I, Page 96-97

She [Toni Wolff] felt that his fame and success were increasingly taking him away from her and resented "his works, ideas, patients, lectures, E. [Emma], children." This was cause for bitterness: "Again some resistance, when I think how he realized all his famous ideas through the relationship with me (which he only admits occasionally) and how famous he is now, and that E. is with him instead of me, and how I can never accompany him there." The Black Books, Vol. I, Page 97

In dedicated copies of his books, Jung gave private acknowledgment of her involvement. Her copy of Psychological Types bears the dedication:

This book, as you know, has come to me from that world which you [Toni] have brought to me. Only you know out of which misery it was born and in which spirit it was written. I put it in your hands as a sign of gratitude, which I cannot express through words The Black Books, Vol. I, Page 97

Likewise, her [Toni's] copy of Psychology and Alchemy (1944) bears a dedication to his "soror mystica." In public, he acknowledged her active role in all the phases of analytical psychology in his introduction to her collected papers. The Black Books, Vol. I, Page 97

"Introduction to Toni Wolff, Studies in C.G. Jung's Psychology" (1959) , CW 10, 887

The work on the unconscious has to happen first and foremost for us ourselves. Our patients profit from it indirectly. The danger consists in the prophet's delusion, which often is the result of dealing ·with the unconscious. It is the devil who says: Disdain all reason and science, mankind 's highest powers. That is never appropriate even though we are forced to acknowledge (the existence of) the irrational" Carl Jung, The Black Books, Vol. I, Page 69, fn 205

He [Jung] also noted that the soul gave rise to images that were assumed to be worthless from the rational perspective. There were four ways of using them: The first possibility of making use of them is artistic, if one is in any way gifted in that direction; a second is philosophical speculation; a third is quasi-religious, leading to heresy and the founding of sects; and a fourth way of employing the dynamis of these images is to squander it in every form of licentiousness. The Black Books, Vol. I, Page 75

On August 22, 1922, Jaime de Angulo wrote to Chauncey Goodrich issuing "a challenge to all brother-neurotics- go, my brethren, go to the Mecca, I mean to Zurich, and drink from

the fountain of life, all ye who are dead in your souls, go and seek new life." The Black Books, Vol. I, Page 81

Three days later, his soul informed him that the new religion expresses itself visibly only in the transformation of human relations. Relations do not let themselves be replaced even by the deepest knowledge. Moreover, a religion doesn't consist only in knowledge, but at its visible level in a new ordering of human affairs. Therefore expect no further knowledge from me. You know everything that is to be known from the revelation offered to you, but you are not yet living out everything that is to be lived at this time. The Black Books, Vol. I, Page 81

On November 25, 1922, Jung, Emma Jung, and Toni Wolff left the Club. The Black Books, Vol. I, Page 82

There was heated discussion within the Club. In February 1924, Hans Trub stepped down as president, and a letter was sent to Jung asking him to return, which he did a month later. The Black Books, Vol. I, Page 85

Around Eckhart grew up a group of Brethren of the Free Spirit who lived licentiously. The problem we face is: Is analytical psychology in the same boat? Are the second generation like the Brethren of the Free Spirit? If so, it is the open way to Hell, and analytical psychology has come too soon and it will have to wait for a century or two. The Black Books, Vol. I, Page 83

As his soul had explained to him the previous year, this new religion would manifest itself through transformed human relations. Evidently Jung's relations with his wife [Emma] and Toni Wolff, the "experimentum crucis," was related to this. Decades later, he would write, "The unrelated human being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in a 'You.' The Black Books, Vol. I, Page 83-84

In the mid-twenties, publication of Liber Novus seems to have been one of the foremost issues in Jung's mind. At the beginning of 1924, he asked Cary Baynes to make a fresh typed transcription of the text and discussed publication. The Black Books, Vol. I, Page 85

By contrast, the mythic and cosmological embeddedness of the Pueblo Indians showed us precisely what we had lost, he believed, and our spiritual poverty. Of the Pueblo Indian, he said, "Such a man is in the fullest sense of the word in his place." The Black Books, Vol. I, Page 87

There are indications that he [Jung] was ambivalent about publication of the Sermones. Barbara Hannah claims that he regretted publishing it and that "he felt strongly that it should only have been written in the Red Book." The Black Books, Vol. I, Page 88

The myth of Horus is the story of the newly risen divine light. It would have been told after the deliverance out of the primordial darkness of prehistoric times through culture, that is to say through the revelation of consciousness. Thus the journey from the interior of Africa to Egypt became for me like a drama of the birth of light, which was intimately connected with me, with my psychology. Carl Jung, The Black Books, Vol. I, Page 90

In Jung's fantasies in 1922, Egyptian mythology had played a significant part in formulating the role and the tasks that he, his wife, and Toni Wolff had to fulfill. The Black Books, Vol. I, Page 90

the figure of Atmavictu went through a number of incarnations, as an old man, a bear, an otter, a newt, a serpent, then simultaneously a man and an earth serpent. He was Izdubar, and became Philemon. The black magician, Ha, was the father of Philemon. Ka was the father of Salome, and also the brother of the Buddha. Ka was Philemon's shadow. Philemon further identified himself with Elijah and Khidr and claimed that he would become Phanes. The Black Books, Vol. I, Page 70

On March I, 1918, his soul informed him that what was necessary was maintaining simultaneously a respect and disdain for the Gods, and that this began with respect and disdain for oneself. This was critical not only for humanity; Jung now realized that "man would be the mediator in the transformation process of God." The Black Books, Vol. I, Page 71

That is the meaning of divine service, of the service which man can render to God, that light may emerge from the darkness, that the Creator may become conscious of his creation, and man conscious of himself. / That is the goal, or one goal, which fits man meaningfully into the scheme of creation, and at the same time confers meaning upon it. It is an explanatory myth which has slowly taken shape within me in the course of the decades. The Black Books, Vol. I, Page 71

I am of the opinion that the union of rational and irrational truth is to be found not so much in art as in the symbol per se; for it is the essence of the symbol to contain both the rational and irrational. Carl Jung, The Black Books, Vol. I, Page 72

He [Jung] equated the Hindu notion of Brahman/Atman with the self. At the same time, he provided a definition of the soul. He argued that the soul possessed qualities that were complementary to the persona, and in that sense had what the conscious attitude lacked. The Black Books, Vol. I, Page 74-75

Now I was sure that no schizophrenia was threatening me. I understood that my dreams and my visions came to me from the subsoil of the collective unconscious. What remained for me to do now was to deepen and validate this discovery. And this is what I have been trying to do for forty years. Carl Jung, The Black Books, Vol. I, Page 37-38

Thus Jung's revisions, in which he now differentiated the soul into serpent, human soul, and bird, here can be seen to reflect his understanding of the tripartite nature of his soul. The Black Books, Vol. I, Page 69

I can grasp for you only what you already have but don't know. The beyond from which I bring knowledge to you is your beyond. I am able to grasp what you have. But you aren't. That's why you need me. Jung's Soul, The Black Books, Vol. I, Page 70

Years later, recalling his encounter with this figure and describing it as a dream, Jung noted, "I suddenly knew: the Wild Huntsman had commanded it to carry away a human soul." A few days later he heard the news that his mother had died. He realized that "It was Wotan, the god of my Alemannic forefathers, who had gathered my mother to her ancestors negatively to the 'wild horde,' but positively to the 'salig hit,' the blessed folk." The Black Books, Vol. I, Page 79

Jung described Wotan's attributes as follows: He is the god of oracles, of secret knowl-

edge, of sorcery, and he is also the equivalent of Hermes psychopompos. And you remember he has, like Osiris, only one eye; the other eye is sacrificed to the underworld. The Black Books, Vol. I, Page 80

The immediate sources that Jung drew on for his concept of the self appear to be the Atman/ Brahman conception in Hinduism, which he discussed in Psychological Types, and certain passages in Nietzsche's Thus Spoke Zarathustra. The Black Books, Vol. I, Page 66, fn 204

The Self also seeks with the eyes of sense, it listens too with the ears of the spirit. The Self is always listening and seeking: it compares, subdues, conquers, destroys. It rules and is also the I's ruler. Behind your thoughts and feelings, my brother, stands a mighty commander, an unknown sage- he is called Self. Nietzsche, The Black Books, Vol. I, Page 66, fn 204

I was already very interested in the concept of the self, but I was not sure how I should understand it. I made my marks when I came across these passages, and they seemed very important to me ... . The concept of the self continued to recommend itself to me .... I thought that Nietzsche meant a sort of thing-in-itself behind the psychological phenomenon ... . I saw then also that he was producing a concept of the self which was like the Eastern concept; it is an Atman idea. Carl Jung, The Black Books, Vol. I, Page 66, fn 204

I very much agree with you that we have to grapple with the knowledge content of Gnosticism and Neo-Platonism. These are the systems that contain the materials which are destined to become the foundation of a theory of the unconscious. Carl Jung, The Black Books, Vol. I, Page 67

Jung had some powerful experiences: on June 27, 1917, he wrote to Emma Jung that three days prior, he was on Pointe de Cray (a mountain just northwest of Chateau d'Oex), "It was a glorious day. On the summit I had a wonderful ecstatic feeling. Last evening I had a most remarkable mystical experience, a feeling of connection of many millennia. It was like a transfiguration. Today I'm probably going down to hell again for this. I want to cling to you, since you are my center, a symbol of the human, a protection against all daimons." This letter underscores the centrality of Emma Jung in his life. The Black Books, Vol. I, Page 68-69

From the beginning of August to the end of September, he [Jung] drew a series of mandalas in pencil in his army notebook, which he preserved. The first is titled "Phanes" and bears the legend "transformation of matter in the individual." This image may be seen as an attempt to depict the "newly arising God" and his relation to the individual. The Black Books, Vol. I, Page 61

Beginning on August 20 [1917], he [Jung] drew a mandala on most days. This gave him the feeling that he had taken a photograph of each day, and he observed how these figures changed. He recalled that he received a letter from "this Dutch woman"-Moltzer- "that got on my nerves terribly." The Black Books, Vol. I, Page 61

On April 14, 1918, Jung wrote to Josef Lang regarding a letter he had received from Moltzer in which she had accused him of trying to destroy her relationship with Lang in a "thirst for revenge." The Black Books, Vol. I, Page 64

I know that one could look back with regrets or a certain longing on those unconscious times which were still pregnant with the future. But those times have since given birth, the

covers are torn, and new realities have come into being whose immediacy does not allow me to look backward. Nothing from the past can be brought back unless it has been reborn in a creative life. Carl Jung, The Black Books, Vol. I, Page 66-67

The God I experienced is more than love; he is also hate, he is more than beauty, he is also the abomination, he is more than wisdom, he is also meaninglessness, he is more than power, he is also powerlessness, he is more than omnipresence, he is also my creature. Carl Jung, The Black Books, Vol. I, Page 68

Last evening I had a most remarkable mystical experience, a feeling of connection of many millennia. It was like a transfiguration. Today I'm probably going down to hell again for this. I want to cling to you [Emma Jung], since you are my center, a symbol of the human, a protection against all daimons. Carl Jung, The Black Books, Vol. I, Page 69

He [Jung] defined the anima as "how the subject is seen by the collective unconscious." The Black Books, Vol. I, Page 53

There are few dreams noted in the Black Books. A recently recovered dream book contains a series of dreams from 1917 to 1925. The Black Books, Vol. I, Page 54

Jung described his technique for inducing spontaneous fantasies: "The training consists: first of all in systematic exercises for eliminating critical attention, thus producing a vacuum in consciousness." The Black Books, Vol. I, Page 54

…man must necessarily stand upon firm feet in his I-function; that is, he must fulfil his duty toward life completely, so that he may in every respect be a vitally living member of society. Carl Jung, The Black Books, Vol. I, Page 57

The seventh sermon had culminated in an evocation of a star God:

At immeasurable distance a lonely star stands in the zenith. This is the one God of this one man, this is his world, his Pleroma, his divinity. In this world man is Abraxas, the creator and destroyer of his own world. This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after death, in him everything that man withdraws from the greater world shines resplendently. To this one God man shall pray. The Black Books, Vol. I, Page 59

In 1919, Jung painted his portrait in Liber Novus as a divine child, noting, "I called him PHANES, because he is the newly appearing God." He considered the emergence of this figure as denoting a spiritual transformation that was occurring in the world. The Black Books, Vol. I, Page 59

in the last sermon you find the beginning of individuation, out of which, the divine child arises. Please don't speak of these things to other people. It could do harm to the child. The child is fate and amor fati & guidance and necessity-and peace and fulfillment (Isaiah 9:6). But don't allow yourself to be dispersed into people and opinions and discussions. The child is a new God, actually born in many individuals, but they don't know it. He is a "spiritual" God. A spirit in many people, yet one and the same everywhere. Keep to your time and you will experience His qualities. Carl Jung, The Black Books, Vol. I, Page 50-60

The outbreak of the war had given Jung a completely new understanding of his fantasies. In Liber Novus, he wrote: "And then the War broke out. This opened my eyes about what I had experienced before, and it also gave me the courage to say all of that which I have written in the earlier part of this book. The Black Books, Vol. I, Page 39

But whereas Zarathustra proclaimes the death of God, Liber Novus depicts the rebirth of God in the soul. The Black Books, Vol. I, Page 40

There are also indications that Jung read Dante's Commedia, which also informs the structure of the work. Liber Novus depicts Jung's descent into hell. But whereas Dante could utilize an established cosmology, Lib er Novus is an attempt to shape an individual cosmology. The Black Books, Vol. I, Page 40

The overall theme of Liber Novus is how Jung regains his soul and overcomes the contemporary malaise of spiritual alienation. The Black Books, Vol. I, Page 41

In this way salvation is given to us in the un-openable and un-sayable symbol, for it protects us by preventing the devil from swallowing the seed of life...We must understand the divine within us, but not the other, insofar as he is able to go and stand on his own ... We should be confidants of our own mysteries, but chastely veil our eyes before the mysteries of the other, insofar as he does not need "understanding" because of his own incapability. The Black Books, Vol. I, Page 45-46

I must find the way through the unconscious. People who have trusted me need my insight, not only I myself. Therefore I had to exclusively dedicate myself to this work, which was very time-consuming and terribly demanding. Carl Jung, The Black Books, Vol. I, Page 46

Jung had come to see that chaos was not formless but filled with the dead, "not just your dead, that is, all the images of the shapes you took in the past, which your ongoing life has left behind, but also the thronging dead of human history, the ghostly procession of the past." The Black Books, Vol. I, Page 47

When the time has come and you open the door to the dead, your horrors will also afflict your brother, for your countenance proclaims the disaster. Hence withdraw and enter solitude, since no one can give you counsel if you wrestle with the dead. Carl Jung, The Black Books, Vol. I, Page 47

In a critical entry of January 16, 1916, his soul presented an elaborate thiogenic cosmogony.' She described her own nature, the nature of the daimons, the heavenly mother, and the Gods. The Black Books, Vol. I, Page 48

In early 1913, he [Jung] read Dieterich's Abraxas, still from the perspective of his libido theory. In January and October 1915, while doing military service, he studied the works of the Gnostics intensively. The Black Books, Vol. I, Page 50

"This little book [Septem Sermones], that I entrust to your well meaning and friendly forbearance, brings a wish with it: it would like to have a good cover in this cold world weather. The non-author and copyist." The Black Books, Vol. I, Page 50

I could not presume to put my name to it, but chose instead the name of one of those

great minds of the early Christian era which Christianity obliterated. It fell quite unexpectedly into my lap like a ripe fruit at a time of great stress and has kindled a light of hope and comfort for me in my bad hours. Carl Jung, The Black Books, Vol. I, Page 51

Philemon brought with him an Egyptian-Gnostic-Hellenistic atmosphere, a really Gnostic hue, because he really was a pagan. He was simply a superior knowledge, and he taught me psychological objectivity and the actuality of the soul. He had showed this dissociation between me and my intellectual object ...He formulated this thing which I was not, and formulated and expressed everything which I had never thought. The Black Books, Vol. I, Page 34

In Memories, he [Jung] recalled that he felt that he was in an exposed position at the university, and that he had to find a new orientation, as it would otherwise be unfair to teach students. The Black Books, Vol. I, Page 34

During 1913 and 1914, he [Jung] had between one and nine consultations per day, five days a week, with an average of five to seven patients. He also worked on Saturdays, having no or few patients on Thursdays. In 1918, he switched his free day to Saturday. The Black Books, Vol. I, Page 35

In Memories, Jung recalled that during this period [1914] his family and profession "always remained a joyful reality and a guarantee that I was normal and really existed." The Black Books, Vol. I, Page 36

Attempting to understand Goethe's Faust using Freud's method would be like trying to understand a Gothic cathedral through its mineralogical aspect. Carl Jung, The Black Books, Vol. I, Page 36

The meaning "only lives when we experience it in and through ourselves." Carl Jung, The Black Books, Vol. I, Page 36

As a psychiatrist I became worried, wondering if I was not on the way to "doing a schizophrenia," as we said in the language of those days . ... I was just preparing a lecture on schizophrenia to be delivered at a congress in Aberdeen, and I kept saying to myself: "I'll be speaking of myself! Very likely I'll go mad after reading out this paper." Carl Jung, The Black Books, Vol. I, Page 37

In 1954, while discussing active imagination, Jung said that "the reason why the involvement looks very much like a psychosis is that the patient is integrating the same fantasy material to which the insane person falls victim because he cannot integrate it but is swallowed up by it." The Black Books, Vol. I, Page 38

"And then the War broke out. This opened my eyes about what I had experienced before, and it also gave me the courage to say all of that which I have written in the earlier part of this book." Carl Jung, The Black Books, Vol. I, Page 39

"I wanted to understand it all as personal experiences within me, and consequently I could neither understand nor believe it all, since my belief is weak." Carl Jung, The Black Books, Vol. I, Page 39

The sequence of Liber Novus nearly always corresponds exactly to that of the Black Books.

Jung maintained a "fidelity to the event." What he was writing was not to be mistaken as fiction. The Black Books, Vol. I, Page 39

In November 1914, Jung closely studied Nietzsche's Thus Spoke Zarathustra (1883-91), which he had first read in his youth. He later recalled that "then suddenly the spirit seized me and carried me to a desert country in which I read Zarathustra." The Black Books, Vol. I, Page 40

An important figure in Jung's fantasies was that of Ka, from Egyptian mythology. Wolff had her own figure of Ka, and also had dialogues with Jung's Ka. In an active imagination on January 11, 1926, Wolff's "I" had a dialogue with Thot, the Egpytian God of writing. The Black Books, Vol. I, Page 32

Thoth instructed her [Toni Wolff] how to invoke someone's "Ka": "So call loudly thrice, You Ka, you Ka, you Ka of so and so, come here and move into my heart. Space has been made for you. Your Ba expects you and you should move in." She followed his instructions: "You Ka, you Ka, you Ka of C., come here, move into my heart. Space has been made for you. Your Ba expects you and you should move in." The Black Books, Vol. I, Page 32

On January 30, she [Toni] noted: earlier:

C.'s [Carl's] Ka to me mine not received by him C.'s Ka speaks about the abyss and the death he sees.

I want to let myself drop down. The Black Books, Vol. I, Page 32

Wolff, Diary E, January 11, 1926, p. 17. Regarding the Egyptian concept of the Ba, E. A. Wallis Budge noted, "To that part of man which beyond all doubt was believed to enjoy an eternal existence in heaven in a state of glory, the Egyptians gave the ·name ba, a word which means something like 'sublime,' 'noble' and which has always hitherto been translated by 'soul.' The ba is not incorporeal, for although it dwells in the ka, and is in some respects, like the heart, the principle of life in man, still it possesses both substance and form: in form it is depicted as a human-headed hawk, and in nature and substance it is stated to be exceedingly refined or ethereal. It revisited the body in the tomb and re-animated it, and conversed with it; it could take upon itself any shape that it pleased; and it had the power of passing into heaven and of dwelling with the perfected souls there. It was eternal" (The Book of the Dead: The Papyrus of Ani in the British Museum [London: Longmans & Co, 1895], p. lxiv). The Black Books, Vol. I, Page 32, fn 93

On several subsequent occasions, Toni Wolff referred to their [w/Carl]relationship as an "experimentum crucis." As such, it was clearly linked to Jung's self-experimentation. The Black Books, Vol. I, Page 33

At the same time, Emma Jung continued to play a central role in Jung's life. She ran the household, raised their children, and maintained the human dimension for him, while also facilitating and accompanying him in his self-experimentation. The Black Books, Vol. I, Page 33

In 1910, she [Emma] began an analysis with Jung, and she worked with Leonhard Seif in 191197 and later with Hans Trub (who was married to Toni Wolff's sister Susanne). The Black Books, Vol. I, Page 33

She [Emma] played an active role in the Association for Analytical Psychology and later practiced analysis, also studying physics, mathematics, Greek, and Latin. the languages later enabled her (in contrast to Toni Wolff) to accompany Jung in his explorations into alchemy. The Black Books, Vol. I, Page 33

She [Emma] undertook her own research, which culminated in her work on the Grail legend. From around 1914, she began to do active imagination in the form of dialogues, paintings, and poems. The Black Books, Vol. I, Page 33

Ximena Roelli de Angulo, Cary Baynes's daughter, recalled, "I think that Emma must have always played just as large a part in his creative life as Toni did- just a different part" (interview with Gene Nameche, Jung biographical archive, CLM, p. 54). The Black Books, Vol. I, Page 34

Without talking back from now on, I will continue to tell you [Jung's Soul] how I caught sight of a woman [Toni Wolff] three years ago, whose soul seemed to me more valuable than my marital anxiety. I conquered my fear out of love for her. But you wanted it that way and gave me a dream, which rendered a decision…: Carl Jung, The Black Books, Vol. II, Page 155

A huge task lay before me—I saw its enormous size—and its value and meaning escaped me. I got into the dark, and I groped along my path. That path led inward and downward. Carl Jung, The Black Books, Vol. II, Page 149

The more uncommon these highest truths are, the more inhuman must they be and the less they speak to you as something valuable or meaningful concerning human essence and being. Only what is human and what you call banal and hackneyed contains the wisdom that you seek. Carl Jung, The Black Books, Vol. II, Page 208

One must not improve others, it seems. To do things oneself in minutest detail, that is what is needful. No longer should it be said, "you should," but rather "I should" if I have not already thought "I will." Carl Jung, The Black Books, Vol. II, Page 209

What a burden and danger is vanity! There is nothing about which one could not be vain. Nothing is more difficult than to define the limits of vanity. One who creates should be especially wary of success, though needs it. Carl Jung, The Black Books, Vol. II, Page 209

My soul, you are terribly real. You have set me with hard thrust on the sharp stones of misery and death. I grow weak and miserable-my blood, my precious lifeblood trickles away between these stones. Carl Jung, The Black Books, Vol. II, Page 214

What shadows over the earth! All lights gutter out in final despondency and loneliness. Death has entered, and there is no one left to grieve. This is a final truth and no riddle. The most extreme human truths are no riddles. Why did we think they were riddles What delusion could make us believe in riddles? Carl Jung, The Black Books, Vol. II, Page 214

This night begins with the feeling of ignorance and incapacity. Only expectancy is on the lookout as if from a high tower that dominates the surrounding country. Carl Jung, The Black Books, Vol. II, Page 197

What shadows over the earth! All lights gutter out in final despondency and loneliness. Death has entered, and there is no one left to grieve. This is a final truth and no riddle. The most extreme human truths are no riddles. Why did we think they were riddles What delusion could make us believe in riddles? Carl Jung, The Black Books, Vol. II, Page 214

This night begins with the feeling of ignorance and incapacity. Only expectancy is on the lookout as if from a high tower that dominates the surrounding country. Carl Jung, The Black Books, Vol. II, Page 197

Death, does it not uncover the terrible deceit of life? Carl Jung, The Black Books, Vol. II, Page 213

Do you believe that all that struggle and all these blood sacrifices left no mark on the soul of the Christian? And do you believe that one who has not experienced this struggle most intimately can still partake of its fruit? No one can flout the spiritual development of many centuries and then reap what they have not sowed. Carl Jung, The Black Books, Vol. II, Page 201

I know that there are those who are always in heat, and those who also want to dance for their Gods; some are ridiculous jubilant old men and women and others posture at antiquity, instead of honestly admitting their utter incapacity for religious expression. Carl Jung, The Black Books, Vol. II, Page 201

The more uncommon these highest truths are, the more inhuman must they be and the less they speak to you as something valuable or meaningful concerning human essence and being. Only what is human and what you call banal and hackneyed contains the wisdom that you seek. Scholar's Maiden, The Black Books, Vol. II, Page 208

After that I had this dream around l 1/2 years ago: I am lying on a bed with my wife [Emma] in a chamber with an open ceiling (similar to the roofless houses of Pompeii.) All at once my wife startles and climbs the wall rapidly and disappears upward. She wears a long white dress with mystical figures, such as witches or heretics, who are burnt at the stake. Carl Jung, The Black Books, Vol. II, Page 160

You may call us symbols for the same reason that you can also call your real fellow men symbols, if you wish to. But we exist and are just as real as your fellow men. You invalidate nothing and solve nothing by calling us symbols. Elijah, The Black Books, Vol. II, Page 189

It seems as if compulsory realities exist here. What forced me to come here if not those "other" realities? Apparently they are somehow superior to me as I did not know anything about them, whereas they knew about me and forced me-could force me-to come to them on a way unknown to me, that I must have flown through unconsciously. Carl Jung, The Black Books, Vol. II, Page 190

Introduction to Psychology, 191 fn

I see around me the mighty walls that form the horizon-jagged crenellations. Gray and yellow lichen grows on the stones, apart from this not a blade of grass. What is it with this place? I think it could be a Druidic sacred place of worship. Carl Jung, The Black Books, Vol. II, Page 192

Your work is fulfilled here. Other things will come, of which you do not know yet. But seek untiringly, and above all write exactly what you see. Elijah, The Black Books, Vol. II, Page 196

I am the one who, when love

Breathes on me, notices, and in the manner

That he dictates within, I utter words."

Dante. Purgatorio.

And then, in the same manner as a flame

Which follows whatever shape it takes,

The new form follows the spirit exactly.

Dante. [Purgatorio]. Dante, The Black Books, Vol. II, Page 197

So, I have come to absolutely the right place. I have wandered a long time through the world, seeking those like you who sit upon a high tower on the lookout for things unseen. The Red One, The Black Books, Vol. II, Page 198

I believe I have learned that no one is allowed to avoid the mysteries of the Christian religion unpunished. Carl Jung, The Black Books, Vol. II, Page 200

I thought after waking: a men's cloister. Ever since then many new thoughts about new forms of society. Carl Jung, The Black Books, Vol. II, Page163

The air shook with the anthem of blaspheming souls, when the God plunged you into my heart. Carl Jung, The Black Books, Vol. II, Page 177

You new spark of an eternal fire, into which night, into what kind of mud. were you born! Fires of madness are blazing toward you as sacrificial fires. Carl Jung, The Black Books, Vol. II, Page 177

You will wring truthful prayers from your believers, and they must invoke your glory in tongues that are atrocious to them. You will fall on them in the hour of their disgrace and humiliation, and will become known to them in what they hate, fear, and abhor. Carl Jung, The Black Books, Vol. II, Page 178

Oh I know that the salvation of mercy is given only to those who believe in the highest and faithlessly betray themselves for thirty pieces of silver. Carl Jung, The Black Books, Vol. II, Page 178

You do me wrong, Elijah is my father, and he knows the deepest mysteries, the walls of his house are made of precious stones, his wells hold healing water and his deep eye sees the things of the future-And what wouldn't you give for a single look into the infinite unfolding of

what is to come? Are these not worth a sin for you?" Salome, The Black Books, Vol. II, Page 181

We [Elijah/Salome] are really together and are not symbols. We are real and together. Carl

Jung, The Black Books, Vol. II, Page 182

I do not love her, I fear her. My knees tremble. A voice says: "Therein you acknowledge her divine power." Must I love Salome? Carl Jung, The Black Books, Vol. II, Page 183

Turn all your anger against yourself, because only you can hinder yourself from looking. The mystery play is delicate as air and thin smoke and you are brutal matter that itself is already disturbingly heavy. Carl Jung, The Black Books, Vol. II, Page 185

Yet let all your hope, which is your greatest good and highest ability, precede and serve you as a leader in the world of the dark, because it is of similar substance as the creations of this world. let your hope swell toward it into the indeterminable. Carl Jung, The Black Books, Vol. II, Page 185

"To see a World in a Grain of Sand / And a Heaven in a Wild Flower, / Hold Infinity in the palm of your hand / And Eternity in an hour" (Auguries of Innocence). William Blake, The Black Books, Vol. II, Page 185, fn 186

You have not forgotten it. It burned deep inside you. But you are afraid of megalomania? Are you that cowardly? Or can you not differentiate this thought from your own self, from your human nature, enough so that you wished to claim it for yourself? Carl Jung, The Black Books, Vol. II, Page 188

I think it would be obvious that your thoughts are just as much outside your mind: self as trees and animals are outside your body. Elijah, The Black Books, Vol. II, Page 188

Keep interpretation far from me, that bad prison master of science who binds the soul and imprisons it in a lightless cell, but above all protect me from the venomous serpent of critique, which is a healing serpent only on the surface, yet in your depths is infernal poison and agonizing death. Carl Jung, The Black Books, Vol. II, Page 170

Book of my most difficult experiments, I open you with inner resistance! Everything in me balks at the immediacy of this experience! I want to coax myself like a nervous horse. I shy away from myself as if I were a nocturnal monster. Carl Jung, The Black Books, Vol. II, Page 171

But on the fourth night I cried, "To journey to Hell means to become Hell oneself." Carl Jung, The Black Books, Vol. II, Page 171

Anyone who fights with monsters should take care that he does not in the process become a monster. And if you gaze for long into an abyss, the abyss gazes back into you. Nietzsche, The Black Books, Vol. II, Page 171, fn 113

Perhaps I ensnare myself in self-deceit and hellish monkey business, and I am a rascal grinning at myself in a mirror, a fool in my own madhouse. Perhaps, my soul, you stumble

over my folly. Carl Jung, The Black Books, Vol. II, Page 172-173

Gradually it dawned on me that the highest truth is one and the same with the absurd. Carl Jung, The Black Books, Vol. II, Page 175

The first step in individuation is tragic guilt. The accumulation of guilt demands expiation Carl Jung, The Black Books, Vol. II, Page on" 176, fn 142

This sounds like religion, but it is not. I am speaking just as a philosopher. People sometimes call me a religious leader. I am not that. I have no message, no mission; I attempt only to understand. We are philosophers in the old sense of the word, lovers of wisdom. Carl Jung, C.G. Jung Speaking, Page 98

With inner resistance I approach this book. I ceaselessly devalue it and yet something forces me to dive into it, actually into myself. Why?- It wants to follow this way. Strange- Carl Jung, The Black Books, Vol. II, Page 163

What a deception! I have avoided myself, no, actually my self, the place of my soul, where she dwelled and lived. I have never returned to this place except while dreaming. Carl Jung, The Black Books, Vol. II, Page 164

Is it solitude, to be with oneself? Solitude is true only when the self is a desert. I hear the words: "An anchorite in his own desert." The monks in the Syrian desert occur to me. My dream? Carl Jung, The Black Books, Vol. II, Page 164

Only life is true. And only life leads me into the desert, truly not my thinking, which would like to return to thoughts, to men and events, since it feels uncanny in the desert. Carl Jung, The Black Books, Vol. II, Page 164

I hear the cruel word "Wait." This is the devil’s most horrible punishment of hell, he lets people wait. Torment belongs to the desert- I actually know it, but I didn’t want to know. Carl Jung, The Black Books, Vol. II, Page 165

After a hard struggle I have come a piece of the way nearer to you. How hard this struggle was! I had fallen into an undergrowth of doubt, confusion, and scorn. Only the love of those, to whom I gave love, saved me from the darkness. Carl Jung, The Black Books, Vol. II, Page 165

Do you still not know yet that the way to truth stands open only to those without intentions? Do you still not know that fulfilment comes only to the one who does not desire, to the one who is not greedy. Carl Jung, The Black Books, Vol. II, Page 166

Then, listen, you think little of me. Do you still not know that you are not writing a book to feed your vanity, but that you are speaking with me? How can you suffer from scorn if you address me with those words that I give you? Carl Jung, The Black Books, Vol. II, Page 167

I have learned that one must give one’s heart to men, but one’s intellect to the spirit of humanity, God. Then its work can be beyond vanity, since there is no more hypocritical whore than the intellect when it replaces the heart. Carl Jung, The Black Books, Vol. II, Page 168

I live first in the upper world, but in your inner world, my soul, I am like a shadow with-

out substance, trembling and blown away by every breeze. Carl Jung, The Black Books, Vol. II, Page 170

Forgive me, my heart is full, because I have come from far wandering. wandered for eleven years, so long that I forgot that I possessed a soul that I could call my own. I belonged to men and things. I did not belong to myself. Carl Jung, The Black Books, Vol. II, Page 151

I am thinking of this first vision that you gave me in a dream, where I saw You [Jung's Soul] hovering. (Is it 14 years since then?) Carl Jung, The Black Books, Vol. II, Page 152

Life tore me away, and I deliberately moved away from you and I have done so for all these years. But I remained with you minimally until the love for women tore me completely off and away from you. Carl Jung, The Black Books, Vol. II, Page 152

My child, you are not God, how could you be God? You are my soul and I am not allowed-not yet-to know, why you call yourself "child" - and why a girl? Carl Jung, The Black Books, Vol. II, Page 153

Why must I tell you all that, my soul? Why do you chain me to this book? And why do you drive my pen so furiously, as if it had to go a long way and hurry to cover it? Carl Jung, The Black Books, Vol. II, Page 154

You [Jung] write to be printed and circulated among people. You want to cause a stir through the unusual. Nietzsche did this better than you. You are aping Saint Augustine. Jung's Soul, The Black Books, Vol. II, Page 157

What is it I shall do? Tell you more about my inner matters? Shall I overcome the daimon of my interior? Is it the hundred-headed dragon? Carl Jung, The Black Books, Vol. II, Page 159

My pen bristles-regardless. Oh what impotence of the intellect! Life pushes me beyond criticism. Carl Jung, The Black Books, Vol. II, Page 160

But one thing you must know, the one thing I have learned is that one must live this life. This life is the way, the long sought after way to the unfathomable, which we call "divine." Carl Jung, The Black Books, Vol. II, Page 149

My soul, I found you again, I would like to, no, I will stay with you. My journey should continue with you. I will wander with you and ascend to my solitude, no longer alone as before and greedy and impatient, but with comforting courage and quiet delight. Carl Jung, The Black Books, Vol. II, Page 150

Volume III:

The inner voice speaks: "The evil one cannot make a sacrifice, he cannot sacrifice his eye. Victory is with the one who can sacrifice." Carl Jung, The Black Books, Vol. III, Page 133

Evil? I thought too little about evil. Evil exists, too. Evil, the abysmal evil is not to be forgotten. There is no scientific cover-up for it. Even the word "evil" is commonplace, but not the thing per se. Carl Jung, The Black Books, Vol. III, Page 133

There has been much debate on the precise relation between Philo's concept of the Logos and John's gospel. On June 23, 1954, Jung wrote to James Kirsch, "The gnosis from which John the Evangelist emanated is definitely Jewish, but in its essence is Hellenistic, in the style of Philo Judaeus, from whom the conception of Logos also stems" Sonu Shamdasani, The Black Books, Vol. III, Page 103, fn 14

But Philo Judeaus, if this is who you mean, was a serious philosopher and a great thinker. Even John the theologian did not disdain including some of Philo's thoughts in the gospel. Carl Jung, The Black Books, Vol. III, Page 103

"I want to answer this question within the scope of your understanding: if for God the human had not become important above everything, he would not have appeared as the son in the flesh, but in the Logos." Ammonius, The Black Books, Vol. III, Page 105

Let me give you a small example of my preoccupation. I've spent many years alone with the process of unlearning. Have you ever unlearned anything? — Well, then you should know how long it takes. And I was a successful teacher. As you know, for such people to unlearn is difficult or even impossible. Ammonius, The Black Books, Vol. III, Page 107

But what did he [Ammonius] say? That the sequences of words have many meanings, and that John brought the Logos up to man, elevated it to man. But that does not sound properly Christian. Is he perhaps a Gnostic? No, that seems impossible to me, since they were really the worst of all the idolators of words, as he would probably put it. Carl Jung, The Black Books, Vol. III, Page 107

"Stranger, you may well stand by me, if it is not too cold for you. As you can see, I am cold and my heart has never beaten." I know, you [Death] are ice and the end. You are the cold silence of the stones; and you are the most extreme highest snow on the mountains and the most extreme frost of outer space. I must feel this and that's why I stand near you. Carl Jung, The Black Books, Vol. III, Page 114

"What leads you here to me?, you living matter? The living are never guests here. Well, they all flow past here in dense crowds, black, with mourning bands, all those above in the land of the clear day who have taken their departure, never to return again. But the living never come here. What do you seek here?" Death, The Black Books, Vol. III, Page 114

We are in need of light. Of lights we have enough—will-o'-the-wisps—but too little light. How dark is the path of a man when he reaches the new world, the world in between! Beyond us there is unending darkness. Where is this "beyond"? Probably deep in ourselves. Carl Jung, The Black Books, Volume III, Page 116

The way of life leads farther beyond, even beyond the laws that were holy. The way is solitary and full of secret torment. Carl Jung, The Black Books, Vol. III, Page 119

Oh Izdubar, most powerful one, what you call poison is science. In our country we are nurtured on it from youth, and that may be one reason why we haven't properly flourished and remain so dwarfish. When I see you, however, it seems to me as if we are all somewhat poisoned Carl Jung, The Black Books, Vol. III, Page. 250

1. We've grown accustomed to this over time, because men get used to everything. But we're still somewhat lamed. On the other hand, this science also has great advantages, as you've seen. What we've lost in terms of force, we've rediscovered many times through mastering the force of nature. Carl Jung, The Black Books, Vol. III, Page 251

2. Now you perhaps see that we had no choice. We have to swallow the poison of science. Otherwise we meet the same fate as you have—we will be completely lamed, if we encounter it unsuspecting and unprepared. This poison is so insurmountably strong that everyone, even the strongest, and even the eternal Gods, perish because of it. Carl Jung, The Black Books, Vol. III, Page 251

Izdubar: Most terrible day of my life—unending—so long—so long—wretched magical art—our priests know nothing, or else they could have protected me from it—Even the Gods die, he said. Have you no Gods anymore?

Jung: No, words are all we have left. Carl Jung, The Black Books, Vol III, Page 251

Jung: Science has taken from us the capacity of belief.

Izdubar: What, you have lost that, too? How then do you live?

Jung: We live so-so, with one foot in the hot and one foot in the cold, and for the rest, come what may! The Black Books, Vol. III, Page 252

What lies in the middle is the truth. It has many faces; one is certainly comical, another sad, a third evil, a fourth tragic, a fifth funny, a sixth is a grimace, and so forth. Carl Jung, The Black Books, Vol. III, Page 130

It is a murderous task to write the wisdom of real life, particularly if one has committed many years to serious scientific research. What proves to be most difficult is to grasp the playfulness of life (the childish, so to speak). Carl Jung, The Black Books, Vol. III, Page 130

All the manifold sides of life, the great, the beautiful, the serious, the black, the devilish, the good, the ridiculous, the grotesque are fields of application which each strive. We tend to wholly absorb the beholder or describer. Carl Jung, The Black Books, Vol. III, Page 130

Our time requires something capable of regulating the mind. Just as the concrete world has expanded from the limitedness of the ancient human out look to the immeasurable diversity of our modern outlook, the world of intellectual possibilities has developed to unfathomable diversity. Infinitely long distances paths, paved with thousands of thick volumes, lead from one specialization to another. Soon no one will be able to walk down these paths anymore. And then only specialists will remain. Carl Jung, The Black Books, Vol. III, Page 130-131

More than ever we require the living truth of the life of the mind, of some thing capable of providing firm guidance. Carl Jung, The Black Books, Vol. III, Page 131

You are right: It is to Philo’s credit that he furnished language like so many other philosophers. He belongs to the language artists. But words should not become idols. Carl Jung, The Black Books, Vol. III, Page 104

I take up my task. Pleasure is permissible. Carl Jung, The Black Books, Vol. III, Page 106

In the background to the right sits a small thin man of pale complexion about 40 years old, apparently the librarian- The atmosphere is troubling- scholarly ambitions-scholarly conceit-wounded scholarly vanity- scholarly anxieties of the malicious critic, the luckier competitor, and being wrong. Carl Jung, The Black Books, Vol. III, Page 137

I am a man: nothing human is alien to me. Terence As a medical psychologist I do not merely assume, but I am thoroughly convinced, that nil humanum a me alienumm esse is even my duty. Carl Jung - The Black Books, Vol. III, Page 136

Damned one, where do you get such knowledge? So there is no immortal land where the sun goes down to be reborn? Are you speaking the truth? Izdubar, The Black Books, Vol. III, Page 121

You call poison truth? Is poison truth? Or is truth poison? Do not our astrologers and priests also speak the truth? And yet theirs does not act like poison. Izdubar, The Black Books, Vol. III, Page 122

Izdubar: Don’t you want to go to this town?

I. No, the enlightened live there. They’re actually dangerous, since they cook the strongest poisons from which even we must protect ourselves. The Black Books, Vol. III, Page 129

Slowly, with stifled breath, and with the great and anxious expectation of one gliding downward wildly on the foam and pouring himself into endlessness, I follow my brother, the sea. Carl Jung, The Black Books, Vol. III, Page 113

Stranger, you [Jung] may well stand by me, if it is not too cold for you. As you can see, I am cold and my heart has never beaten. Death, The Black Books, Vol. III, Page 114

I know, you are ice and the end. You are the cold silence of the stones; and you are the most extreme highest snow on the mountains and the most extreme frost of outer space. I must feel this and that’s why I stand near you. Carl Jung, The Black Books, Vol. III, Page 114

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How dark is the path of a man when he reaches the new world, the world in between! Beyond us there is unending darkness. Where is this "beyond"? Probably deep in ourselves. Carl Jung, The Black Books, Vol. III, Page 114

I ask you, was this Logos a concept, a word? It was a light, indeed a man, and lived among men. Carl Jung, The Black Books, Vol. III, Page 104

Until now it always seemed to me as if it were exactly that which was meaningful in John, namely that the son of man is the logos, in that he thus elevates the lower to the higher spirit[,] to the world of the logos. But you lead me to see the matter conversely, namely that John brings the meaning of logos down to man. "I learned to see that John has in fact even done the great philosophical service of having brought the meaning of logos up to man." Carl Jung, The Black Books, Vol. III, Page 105

I've spent many years alone with the process of unlearning. Have you ever unlearned anything? -Well, then you should know how long it takes. Anchorite, The Black Books, Vol. III, Page 105

It seems to me as if I had seen this white horse on the Eastern sky over the rising sun. The horse spoke to me: What did it say? "Hail him who is in darkness. The day is over him." Carl Jung, The Black Books, Vol. III, Page 106

Do not forget to say your morning prayer when the sun rises. Anchorite, The Black Books, Vol. III, Page 107

Now I have prayed to the sun. But the anchorite really meant that I should ray to God at the break of day. He probably does not know-we have no more prayers. How should he know about our nakedness and poverty? Carl Jung, The Black Books, Vol. III, Page 107

"Dear beetle, where have you gone, I can no longer see you!?-Oh, you're already over there with your mythical ball." These little animals stick to things, quite unlike us-no doubt, no change of mind, no hesitation. Is this.so because they live their myth?

"Dear scarab, my father, I honor you, blessed be your work-in eternity. Amen." Carl Jung, The Black Books, Vol. III, Page 108

As I said, there seem to be all sorts of things in Christianity that maybe one would do well to keep. Nietzsche is too oppositional. like everything healthy and long-lasting, truth unfortunately adheres more to the middle way, which we unjustly abhor. Carl Jung, The Black Books, Vol. IV, Page 205

I have to crawl together out of many different corners in which I lost myself. I return to the black serpent rod. It seems like a solid and mighty piece of death. But death appears like a power belonging to me. Carl Jung, The Black Books, Vol. IV, Page 227

Words of life, from the innermost and darkest life"-says another voice. Vanity and seduction blended deceivingly, because power shimmers in many beguiling and seducing colors. Carl Jung, The Black Books, Vol. IV, Page 227

Power likes to subjugate external things, to rope in humans, to accumulate wealth, to commit acts of violence. Power wants to free itself from service, submission, and obedience, wants to harvest where it did not sow, to win where there is nothing to lose. Carl Jung, The Black Books, Vol. IV, Page 227

I understand, it is the miracle of regeneration, the sinking into death, and the overcoming of death. But what does this image aim at? Does it speak of immortality? Carl Jung, The Black Books, Vol. IV, Page 228

The magical rod lies in a cupboard together with the 6 & 7th books of Moses and the wisdom of Hermes Trismegistus. Carl Jung, The Black Books, Vol. IV, Page 228

The sixth and seventh books of Moses (that is, in addition to the five contained in the Torah) were published in 1849 by Johann Schiebel, who claimed that they came from ancient Talmudic sources. The work, a compendium of Kabbalistic magical spells, has proved to be enduringly popular. Carl Jung, The Black Books, Vol. IV, Page 230, fn 104

If magic were still taught today at the university, I would have studied it there. But the last college of magic was closed long ago. Today no professor knows anything anymore about magic. Carl Jung, The Black Books, Vol. IV, Page 231

Ph. But stupidity would perhaps be progress on the way to magic. Carl Jung, The Black Books, Vol. IV, Page 23

Ph. Well, that’s another advantage of magic, not even the devil gets the better of me. You’re beginning to understand magic, so I must assume that you have a good aptitude for it. Carl Jung, The Black Books, Vol. IV, Page 235

Banality is my element, a true point of tranquillity. Carl Jung, The Black Books, Vol. IV, Page 236

Loving reaches up to Heaven and resisting reaches just as high. They are entwined and will not let go of each other, since the excessive tension seems to indicate the ultimate and highest possibility of feeling. Carl Jung, The Black Books, Vol. IV, Page 237

My understanding? It is ignorance, nonsense, and wisdom. I no longer have any understanding. Perhaps it will return later, but today it is only a partial phenomenon to me and entirely unsatisfactory. Carl Jung, The Black Books, Vol. IV, Page 238

When God did not proceed further, at least the devil progressed and vice versa. How will it be, now that God and the devil have become one? Are they in agreement to bring the progress of life to a standstill? Carl Jung, The Black Books, Vol. IV, Page 239

I. My reaction is far from personal. I am utterly restless, quickly hurrying life. I am never contented, never unperturbed. I pull everything down and hastily rebuild; I am ambition, greed for fame, lust for action; I am the fizz of new thoughts and action. The absolute is- as the name says already- boring and vegetative. Satan, The Black Books, Vol. IV, Page 243

I. Without knowing it you [Satan] enlighten me. You are personal life-but the apparent standstill is the forbearing life of eternity, the life of divinity. Carl Jung, The Black Books, Vol. IV, Page 244

I. What is it, then, with this "personal quality"? Yesterday Satan made a most "personal" impression on me.

Jung: What is it, then, with this "personal quality"? Yesterday Satan made a most "personal" impression on me.

Soul: "I guess he does. Since he is the eternal adversary, and because you can never reconcile personal life with absolute life." Carl Jung, The Black Books, Vol. IV, Page 247

I give you payment in images. Behold! Jung's Soul, The Black Books, Vol. IV, Page 249

I Dear Salome, I thank you for your love. It is beautiful to hear love spoken of. It is music and old, far-off homesickness. look, my tears are falling on your good words. I want to kneel before you and kiss your hands a hundred times, because they want to give me the service of love. Carl Jung, The Black Books, Vol. IV, Page 250

I am begging you [Jung's Soul], be your own master and your own slave, do not belong to me but to yourself. Do not bear my burden, but your own. Thus you leave me my human freedom, a thing that's worth more to me than the right of ownership over another person. Carl Jung, The Black Books, Vol. IV, Page 252

I'm not sending you away. You must not be far from me. But give to me out of your fullness, not your longing. I cannot satisfy your poverty just as you You possess nothing, so how can you give? Insofar as you give, you demand. Elijah, old man, listen you are a patriarchal Jew, you have an old-fashioned gratitude. Do not give away your daughter, but set her on her own feet. She might dance, sing or play the lute before people, and they might throw flashing coins at her feet and cannot still my longing. Carl Jung, The Black Books, Vol. IV, Page 252

I know where your [Elijah] serpent is. I have her. My soul fetched her for me from the underworld. She gives me hardness, wisdom, and magical power. We needed her in the upperworld, since otherwise the underworld would have had the advantage, to our detriment. Carl Jung, The Black Books, Vol. IV, Page 254

Exactly, the commonplace is effectively true and thoroughly appropriate for you [Soul]. Don't be so snobby. The commonplace is a rule of universal truth and a substantial certainty. Carl Jung, The Black Books, Vol. IV, Page 263

Love is the most sensitive organ of perception. Only love lets you read your own soul and the souls of others. Nothing else will do. It is will be, it is, and it passes, hiding an infinite meaning in itself. Carl Jung, The Black Books, Vol. IV, Page 274

It demands the sacrifice only of your male prejudices. You need to intensify the longing in others. That way they become modest. Jung's Soul, The Black Books, Vol. IV, Page 276

. I must confess that I'm also somewhat surprised by this inspiration. But recently I came across a short passage from Thomas a Kempis that made a particular impression on me; why, I can't really say. It dealt especially with the problem of the Imitation of Christ. Carl Jung, The Black Books, Vol. IV, Page 203

I. You know that I value science extraordinarily highly, but there are actually moments in life where science also leaves us empty and sick. In such moments a book like Thomas's

[Kempis] means very much to me since it is written from the soul. Carl Jung, The Black Books, Vol. IV, Page 204

I. We haven't come to an end with Christianity by simply putting it aside. It seems to me that there's more to it than we see. Carl Jung, The Black Books, Vol. IV, Page 204

Incidentally, a host of substitutes now exists for the loss of opportunity for prayer caused by the collapse of religion. Nietzsche, for example, has written a more than veritable book of prayer. Carl Jung, The Black Books, Vol. IV, Page 204

Perhaps from your standpoint you're right, but I can't help feeling that Nietzsche speaks for those to those who need more freedom, not to those who clash strongly with life, who bleed from wounds, who have been afflicted by actualities. Carl Jung, The Black Books, Vol. IV, Page 205

I believe one can also follow one's own nose, that would also be an intuitive method. But the beautiful way in which the Christian does this must nevertheless be of special value. Carl Jung, The Black Books, Vol. IV, Page 207

Let go, daimon, you did not live your animal! Carl Jung, The Black Books, Vol. IV, Page 208

So long as we live here on earth, we cannot escape temptation?. There is no man who is so perfect, and no saint so sacred, that he cannot be tempted on occasion. Yes, we can hardly be without temptation. Thomas Kempis cited, The Black Books, Vol. IV, Page 208

To me: You see, nowadays, the "Imitatio Christi" leads to the madhouse. Carl Jung, The Black Books, Vol. IV, Page 209

The problem of madness is profound-divine madness-a higher form of the irrationality of the life streaming through us-at any rate a madness that cannot be integrated into present-day society-but what if the form of society gave way to madness? Carl Jung, The Black Books, Vol. IV, Page 210-211

Have you recognized your madness and do you admit it? Have you noticed that you harbor your madness? Have you noticed that all your foundations are completely mired in madness? Carl Jung, The Black Books, Vol. IV, Page 211

Do you not want to recognize your madness and welcome it in a friendly manner? You wanted to accept everything that you find in yourself. So accept madness too. Let the light of your madness shine, and it will suddenly dawn on you. Madness is not to be despised and not to be feared, but instead you should give it life." Carl Jung, The Black Books, Vol. IV, Page 211

Our life is the truth that we seek. My life is the path for those who come after me. Only my life is my truth, the truth above all. We create the truth by living it. Only in retrospect life becomes truth. We do not find truth first and then we live it, but the other way around. Carl Jung, The Black Books, Vol. IV, Page 215

Life should proceed, from birth to death and from death to birth-from sense to madness and from madness to sense- unbroken like the path of the sun-Everything should proceed on

this path. Carl Jung, The Black Books, Vol. IV, Page 216

"My soul, in everything and yet beyond everything, you must find your rest in the lord, for he is the eternal rest of the saints." I read this sentence aloud-putting an astonished question mark by every word. Carl Jung, The Black Books, Vol. IV, Page 217

I patiently take off my armor and go to the spring wearing a white penitent's shirt, where I wash my hands and feet on my own and baptize myself in the name of the one that I am. Then I take off my penitent's shirt and put on my civilian clothes. I walk out of the scene and approach myself-I who am still kneeling down, ossified. I rise and become one with myself. Carl Jung, The Black Books, Vol. IV, Page 219

Thereafter I walk on like a man who is tense, and who expects something new that he has never suspected before. I listen to the depths-warned, instructed, and undaunted-outwardly striving to lead a full human life. Carl Jung, The Black Books, Vol. IV, Page 220

I will gratefully accept what you give, my soul. I do not have the right to judge or to reject. Fate will separate the wheat from the chaff. We have to subjugate ourselves also to the judgment of valuelessness and destruction in majorem vitae gloriam [to the greater glory of life]. Carl Jung, The Black Books, Vol. IV, Page 220

I wanted to laugh, because so much alters in laughter, and resolves itself only there. Here laughter dies in me. Its magic is as solid as iron and as cold as death. Carl Jung, The Black Books, Vol. IV, Page 226

Waiting-I know this word. Hercules also found waiting burdensome when he carried the vault of the heavens on his shoulders. "He had to await Atlas's return and carried the vault of the heavens for the sake of the apples." Carl Jung, The Black Books, Vol. IV, Page 226

Just like the sun, which is also such a star, which is a God and grandfather of souls, the star of the individual is also like the sun, a God and grandfather of the souls. He is visible from time to time, just as I have described him. His light is blue, like that of a distant star. Jung's Soul, The Black Books, Vol. V, Page 272

To attain individuality, we need a large share of death. Therefore it is called "Ye are Gods", since just as an innumerable number of men rule the earth, so a countless number of stars and of Gods rule the heavenly world. Jung's Soul, The Black Books, Vol. V, Page 272

But you have in you the one God, the wonderfully beautiful and kind, the solitary, starlike, unmoving, he who is older and wiser than the father, he who has a safe hand, who leads you among all the darknesses and death scares of dreadful Abraxas. Jung's Soul, The Black Books, Page 275

As a God, you are the great Abraxas in your world. But as a man you are the heart of the one God who appears to his world as the great Abraxas, the feared, the powerful, the donor of madness, he who dispenses the water of life, the spirit of the tree of life, the daimon of the blood, the death bringer. Jung's Soul, The Black Books, Page 275

Pain and disappointment fill the world of Abraxas with coldness, all of your life's warmth slowly sinks into the depths of your soul, into the midpoint of man, where the far blue starlight of your one God glimmers. Jung's Soul, The Black Books, Page 276

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If Heaven becomes pregnant and can no longer hold its fruit, then it gives birth and a God-man appears from above and sets foot below. Dead Woman, The Black Books, Vol. V, Page 246

In order to carry the burden and mockery of this sin. The tree of life is heavy, it needs broad shoulders. This time you and mankind should carry it. But I want still more of your blood. Dead Woman, The Black Books, Vol. V, Page 246

It is supposed to paralyze you, because your earth-born indignation breaks down like an extinguished fire. The bird is above you. Your supports crumble as if consumed by an inner fire. You sink down into the ash. The bird triumphs over the serpent. Dead Woman, The Black Books, Vol. V, Page 247

Life becomes a shadow, and the shadow enlivens itself. The shadow that is greater than you. Do you think that your shadow is your son? It is small at midday, and fills the skies at midnight. Dead Woman, The Black Books, Vol. V, Page 247

You see-or do you still not see, what the living do with your life? They fritter it away. But with us you live yourself, since we belong to you, we belong to your invisible following and community. Dead Woman, The Black Books, Vol. V, Page 248

Am I at your mercy? Should day no longer shine for me? Should I become a shadow with a living body amongst you, invisible ones? You are formless and beyond grasp, and you emanate the coldness of the grave. Carl Jung, The Black Books, Vol. V, Page 248

lmpetuous one, stop-you take our breath away-we are shadows; become a shadow and you will grasp what we give. Dead Woman, The Black Books, Vol. V, Page 248

You coax men into megalomania that you cannot deflate and to which you fall victim to your own creation. It is not possible, do you hear at last? Dead Woman, The Black Books, Vol. V, Page 249

Jung: Ridiculous trickery! I'm no parson. Where are the institutions:'

Dead Woman: "Create them! Dig deep, everything is ready. But work on the book of the secrets and the teachings. The Black Books, Vol. V, Page 250

Therefore, above all, solitude, if until every softness toward yourself has been burnt out of you. You shall freeze, after the devil has preceded you. Now is not the time for love, but for deeds. Dead Woman, The Black Books, Vol. V, Page 251

Jung: What do you mean, my work? My science, my book?

The Black Books, Vol. V, Page It's not your book, it's the book. Science is what you do. Do it, without hesitation. There is no way back, only forward. Your love belongs there. Ridiculous-your love! You must allow death to occur. The Black Books, Vol. V, Page 251

The will of the God, that is stronger than you, bearer, slave. You have fallen into the hands of the greater. He knows no mercy. Dead Woman, The Black Books, Vol. V, Page 251

But he who does not fall into the hands of men falls into the hands of the God. May he be well and may woe betide him! There is no escape. Dead Woman, The Black Books, Vol. V, Page 252

I want the church, it is necessary for you and for others. Otherwise what are you going to do with those whom I force onto you and at your feet? You ought to lovingly receive them, not in your bosom, but in the bosom of the church. Dead Woman, The Black Books, Vol. V, Page 254

Will you learn to revere the torment of the human animal? What would you souls and Gods want without man? Why do you long for him? You cannot be without him! Speak! The eternally rich universe should unfold again in the earthly Heaven and the Heaven of the Gods, in the underworlds and in the worlds above. Separation once more comes to the agonizingly united and yoked. Endless multiplicity takes the place of what has been forced together. Since diversity alone is wealth, blossom, and harvest. Carl Jung, The Black Books, Vol. V, Page 263

Eternal fate presides over the Gods also, not only over mortals. Carl Jung, The Black Books, Vol. V, Page 268

Above all dedicate your prayer to me, so I can convey it to the distant God. Prayer has magical power and compels the Gods. Don't you feel the influence of the Gods and the daimons? Dead Woman, The Black Books, Vol. V, Page 269

I understand, yet you know that it is the same. Both are valid for me. like all natural women, form matters less to me than having everything belong to me or else to no one. I am even jealous of the hate you give others. I want everything, since I need everything for the great journey that I intend to begin after your disappearance. Jung's Soul, The Black Books, Vol. V, Page 261

Of course, here I have peace and can collect myself. Your human world makes me drunk so much human blood-I could get intoxicated on it to the point of madness. Doors of iron, walls of stone, cold darkness and the rations of penance-that is the bliss of redemption. You do not suspect my torment when the bloody intoxication seizes me, I would like to hurl myself again and again into living matter from a dark fearful creative urge that formerly brought me close to the lifeless and ignited the terrible lust for procreation in me. Remove me from conceiving matter, the rutting feminine of yawning emptiness. Force me into confinement where I can find resistance and my own law. Where I can think about the journey, the rising sun

and the buzzing, melodious golden wings. Be thankful-you wanted to thank me? You are deluded. Jung's Soul, The Black Books, Page 262

Oh this bitterness! You [Jung's Soul] have dragged me through sheer and utter Hell, you have tormented me nearly to death- and I long for your thanks. Yes, I am moved that you thank me. The hound's nature lies in my blood. Therefore I am bitter. For my sake, since-how does it move you! You are divine and devilishly great, wherever and howsoever you are. I am only your prison guard, your eunuch doorkeeper, no less imprisoned than you. Thrice damned marriage! Speak, you concubine of Heaven, you divine monster! Have I not fished you from the swamp? How do you like the black hole? Speak

without blood, sing from your own force, you have gorged yourself on men. You deserve my thanks, my deepest thanks. Carl Jung, The Black Books, Page 262-263

So, it is love that you claim as a natural right, although you still ought to beg for it. You get drunk on the blood of man and let him starve-love belongs to me. You'll crawl and beg for it like a dog. You'll raise your hands. You will fawn, in order to get it. I possess the key and I will be a more just administrator than you half-beings, you soulless souls and you godless Gods, and you godforsaken God. You will gather around the source of blood, and you will come bearing gifts so that you may receive what you need. Oh, men, protect the holy source so that no God can seize it for himself. The Gods know no measure and no mercy. They get drunk on the most precious of draughts. They waste it in drunkenness, since they know neither God nor soul. Presumptuousness and excessiveness, severity and callousness are their essence. Greed for the sake of greed, power for the sake of power, pleasure for the sake of pleasure, immoderation and insatiableness, this is how you recognize the daimons. Ha, you have yet to learn, you devils and Gods, to crawl in the dust for the sake of love so that from someone somewhere you snatch a drop of the living sweetness. learn humility and pride from men for the sake of love. You Gods, your first born son is man. He bore a terribly beautiful-ugly son of God. But this mystery, too, is accomplished with you. You bore a son of men, no less splendid-terrible, and you will also serve under his rule. Both God and man are disappointed victims of deception, blessedly blessed, powerlessly powerful. Carl Jung, The Black Books, Vol. V, Page 266

That is your disbelief, your doubt. You don't want to believe in the magnitude of the sacrifice that is required. But it will go on to the bitter end. Greatness requires greatness. You still want to be too cheap. This only causes misunderstanding. Jung's Soul, The Black Books, Vol. V, Page 230

Jung: I see a palace in front of me, with countless windows, and hear: "In my father's house are many mansions." What does it mean?

Jung's Soul: "Think about it, please." Why ask? You can guess for yourself. Fear makes you dull. Everything is way too obvious. But you don't want to believe. No more proofs! That will do. The Black Books, Vol. V, Page 230

Never forget that you are a man and therefore you must bleed for the goal of

humanity. listen, you are still too juvenile for your age. You should get older, the years are dwindling and yet your work has not been accomplished. Anchorite, The Black Books, Vol. V, Page 231

Jung: Is it not enough yet? Do I thus not counter the spirit of the time if I dissociate myself from science?

Anchorite: You are not supposed to dissociate yourself, but consider that science is merely your language. The Black Books, Vol. V, Page 232

The hand that strikes first, strikes best.

Nonsense streams from the deepest wells, amply like the Nile.

Morning is more beautiful than night.

The flower smells until it fades.

Ripeness comes as late as possible in spring, or else it misses its purpose.

Madness is the most acceptable of all evils; it is misunderstood. Carl Jung, The Black Books, Vol. V, Page 233

Ha, this book! I have laid hands on you again- banal and pathological and frantic and divine, my written unconscious! You have forced me to my knees again! Here I am, say what you have to say! Carl Jung, The Black Books, Vol. V, Page 233

One should buy and sell you. Hermes is your daimon. Philemon, The Black Books, Vol. V, Page 236

You should pass from hand to hand. Self-willing is not for you. You are the will of the whole. Philemon, The Black Books, Vol. V, Page 236

Must gold prove its necessity? It is proven through the longing of men. Philemon, The Black Books, Vol. V, Page 236

Philemon, keeper of the hoard, with ambiguous speech you attend to your duty. Carl Jung, The Black Books, Vol. V, Page 237

The burden of silence is no greater than the burden of my I that I always like to offload onto the other. Therefore I speak and I teach. May the listener defend himself against my ruse, by means of which I burden him. Philemon, The Black Books, Vol. V, Page 237

The Christian morality of our time goes on producing mutual enchantment. But sin resides in that. Carl Jung, The Black Books, Vol. V, Page 238

He who falls away from himself has not abandoned himself. He has simply freed himself. Carl Jung, The Black Books, Vol. V, Page 238

It is necessary that we go into ourselves every day to reestablish the connection with the self. Carl Jung, The Black Books, Vol. V, Page 239

Through constant outward living we lose the self and through this we also become secretly selfish in our best endeavors. Carl Jung, The Black Books, Vol. V, Page 239

Through uniting with the self we reach the God, who unites heaven and hell in himself. The self is not God, although we reach the God through the self. Carl Jung, The Black Books, Vol. V, Page 239

It is divine service to serve oneself. We thus relieve humanity of ourselves. Carl Jung, The Black Books, Vol. V, Page 240

To give all one's goods to the poor means to educate them to become idle. Pity should not carry another's load, but it should be a strict educator instead. Carl Jung, The Black Books, Vol. V, Page 240

They were 3 dead who came to me last night. One woman was especially clear. She bequeathed to me the whirr of her golden wings, this singing grave roofed by sun wings. Carl Jung, The Black Books, Vol. V, Page 241

Jung: A phallus?

That is it, that is the symbol of the middle. That's what we wanted, what we needed. It is terribly simple, initially stupid, naturally godlike, the God's other pole. This is precisely the pole we needed. Dead Woman, The Black Books, Vol. V, Page 242

He [God's other Pole] is the flesh spirit, the blood spirit, he is the extract of all bodily juices, the spirit of the sperm, the spirit of menstruating, of the urine and the faeces, of the liver, of the heart, of the lungs, of the eyes, of the ears, of the genitals, of the legs, of the hands, of the bowels, but not of the brain, yes, also of the brain, but of its liquid and fibers, of what is conjoined and not single in the brain. Not the spirit of the cells, not from the nucleus, but from the protoplasm. Dead Woman, The Black Books, Vol. V, Page 242

We want to share in your life. That way we gain corporeality. Thus we can draw closer to you. Dead Woman, The Black Books, Vol. V, Page 243

I drink and feel new power. Listen: Build the church. Write the holy books, the age-old new ones, that contain the echo of the eternal being, the mysterious ones- mocked wisdom-the lower and upper truth. Dead Woman, The Black Books, Vol. V, Page 245

So listen, dear I, we are together alone and our being together threatens to become unbearably boring. Hence I would like to do something, for example, educate you. Your main flaw is, that you have no proper self-esteem. You see, other people have it in abundance. You have a number of good qualities that you can be proud of. You believe that being capable is an art. Of course that is the art.

But one can also learn such skills to some extent. Please, do so. You find it difficult-well, all beginnings are difficult. Soon you will be able to do it better. Do you doubt this?-That is of no use; you must be able to do it, or else I cannot exist with you. Ever since my soul has flown to heaven we have depended upon one another; you therefore need to be reasonable and present yourself acceptably or else our life together will become wretched. So pull yourself together and value yourself, admire yourself, tell yourself that you have incomparable merits and admirable virtues. Don't you want to? Carl Jung, The Black Books, Vol. V, Page 215-216

Or do you want love, or what goes by that name? One can also teach with love, if blows do not bear fruit. So I will love you. I embrace you as a visible sign of my love. Carl Jung, The Black Books, Vol. V, Page 216

How now, you want to speak? But I won't let you, otherwise in the end you will claim that you are my soul; but know the magic word. My soul has risen to the sky, to the sources of the eternal light. Carl Jung, The Black Books, Vol. V, Page 217

For I want to get along with you-I must-damn you-you are my I, which I must carry around with me to the grave. Do you think I'd like an embuggerance such as you as a companion for ever? Carl Jung, The Black Books, Vol. V, Page 218

And then how do you really think? It appears to me that you even think with men, regardless of their human dignity; you dare think by means of them, and use them as figures on your stage, as if they were how you conceive or imagine them? Carl Jung, The Black Books, Vol. V, Page 221

In LN, the remainder of this entry was replaced by the following: "I want you to speak about your shame, and that instead of speaking great words, you utter a discordant clamor before those whose respect you wanted to exact. You deserve mockery, not respect. / I will burn out of you the contents of which you were proud, so that you will become empty like a poured-out vessel. You should be proud of nothing more than your emptiness and wretchedness. You should be a vessel of life, so kill your idols. / Freedom does not belong to you, but form; not power, but suffering and conceiving. / You should make a virtue out of your self-contempt, which I will spread out before men like a carpet. They should walk over it with dirty feet and you should see to it that you are dirtier than all the feet that step on you" (LN, p. 466). The Black Books, Vol. V, Page 222, fn 93

Ridiculously enough, I did not know at this stage that if I tame my beast the other beasts around me will be tamed at the same time. Carl Jung, The Black Books, Vol. V, Page 223

An act of violence is disgraceful, sensitivity, too. It is the violent act of the in-active man. Carl Jung, The Black Books, Vol. V, Page 223

Jung later described the self-criticism depicted in this opening section as the confrontation with the shadow. In 1934 he wrote: "Whoever looks into the mirror of the water will see first of all his own image. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely the face we never show to the world because we cover it with

the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face. The Black Books, Vol. V, Page

This confrontation is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting with ourselves belongs to the more unpleasant things that can be avoided as long as one can project everything negative into the environment. But if we are able to see our own shadow and can bear knowing about it, then a small part of the problem has already been solved: we have at least brought up the personal unconscious" ("On the Archetypes of the Collective Unconscious" Carl Jung, The Black Books, Vol. V, Page 224, fn 107

The uncertain way is the good way; upon it lie possibilities. Be unwavering and create. Jung's Soul, The Black Books, Vol. V, Page 226

Should I speak to the above or the below? Below are you, my brother I, above, my soul, are you. Carl Jung, The Black Books, Vol. V, Page 228

Leave him [Man] compassion. Compassion binds life and death and is a bridge from death to life. There are also the apparently dead and the collapsed. With compassion they might keep up. Jung's Soul, The Black Books, Vol. V, Page 227

Is the excrement of the earth not sacred? "Yes and no. The soil of the earth is sacred, but not its excrement. Excrement is excrement," earth is earth." Jung's Soul, The Black Books, Vol. V, Page 228

There is a divine and a human intention. They cross each other in stupid and godforsaken people, who also include you from time to time." Jung's Soul, The Black Books, Vol. V, Page 228

I also dread the madness that befalls the solitary. Carl Jung, The Black Books, Vol. V, Page 229

Not so much- it comes from solitude. One starts to smell in solitude-and the smell reaches far. Carl Jung, The Black Books, Vol. V, Page 205

Do you call it just, when you do not live? Who shall live at all, if you don't?' Everyone should live. You act in self-defense. Your kindness borders almost on the absurd. Jung's Soul, The Black Books, Vol. V, Page 206

The works of Abraxas are to be fulfilled, for consider that in your world you yourself are Abraxas and force your creature to fulfil your work. Here, where you are the creature subjugated to Abraxas, you must learn to fulfill the work of life. Jung's Soul, The Black Books, Vol. V, Page 277

So live life, do not flee Abraxas, provided that he compels you and you can recognize his necessity. In one sense I say to you: do not fear him, do not love him. In another sense I say: fear him, love him. He is the life of the earth, that says enough. Jung's Soul, The Black Books, Vol. V, Page 277

You need to recognize the multiplicity of the Gods. You cannot unite all into one being.

As little as you are one with the multiplicity of men, just so little is the one God one with the multiplicity of the Gods. This one God is the kind, the loving, the leading, the healing. To him all your love and worship is due. To him you should pray, you are one with him, he is near you, nearer than your soul. Jung's Soul, The Black Books, Vol. V, Page 277

I, your soul, am your mother, who tenderly and frightfully surrounds you, your nourisher and corrupter; I prepare good things and poison for you. I am your intercessor with Abraxas. I teach you the arts that protect you from Abraxas. Jung's Soul, The Black Books, Vol. V, Page 277

You should call me if you want to live with men, but the one God if you want to rise above the human world to the divine and eternal solitude of the star. Jung's Soul, The Black Books, Vol. V, Page 277

My soul, I call upon you- I fear something terrible and dreadful-nameless fear fills my heart, since the things that you announced beforehand were awful-must everything be broken, burned, and destroyed? Does no cry of despair reach you? Carl Jung, The Black Books, Vol. V, Page 278

But we are the Pleroma, for we are enclosed in and part of the eternal and the endless. But we have no share therein, as we are infinitely removed from the Pleroma; not spatially or temporally, but essentially, since we are distinguished from the Pleroma in our essence as creation, which is confined within time and space. Carl Jung, The Black Books, Vol. V, Page 285

I bind the Above with the Below. I bind God and animal. Something in me is part animal, something part God, and a third part human. Below you serpent, within you man, and above you God. Beyond the serpent comes the phallus, then the earth, then the moon, and finally the coldness and emptiness of outer space. Jung's Soul, The Black Books, Vol. V, Page 270

Above you comes the dove or the heavenly soul, in which love and foresight are united, just as poison and shrewdness are united in the serpent. Shrewdness is the devil's understanding, which always detects smaller things and finds chinks where you suspect none. Jung's Soul, The Black Books, Vol. V, Page 270

If I am not conjoined through the uniting of the Below and the Above, I break down into three parts: the serpent, and in that or some other animal form I roam, living nature daimonically, arousing fear and longing. Jung's Soul, The Black Books, Vol. V, Page 270

The human soul, living forever within you. The heavenly soul, as such dwelling with the Gods, far from you and unknown to you, appearing in the form of a bird. Each of these three parts then is independent. Carl Jung, The Black Books, Vol. V, Page 270

The heavenly mother is a daimon among the order of the Gods, an inhabitant of the heavenly world. Carl Jung, The Black Books, Vol. V, Page 271

The Gods are favorable and unfavorable, impersonal, the souls of stars, influences, forces, grandfathers of souls, rulers in the heavenly world, both in space and in force. They are neither dangerous nor kind, strong, yet humble, clarifications of the Pleroma and of the eternal emptiness, configurations of the eternal qualities. Carl Jung, The Black Books, Vol. V, Page 271

Man becomes through the principium individuationis. He strives for absolute individuality, through which he ever increasingly concentrates the absolute dissolution of the Pleroma. Through this he makes the Pleroma the point that contains the greatest tension and is itself a shining star, immeasurably small, just as the Pleroma is immeasurably great. Carl Jung, The Black Books, Vol. V, Page 271-272

The more concentrated the Pleroma becomes, the stronger the star of the individual becomes. It is surrounded by shining clouds, a heavenly body in the making, comparable to a small sun. It emits fire. Therefore it is called: "I am a star, wandering about with you" Carl Jung, The Black Books, Vol. V, Page 272

To be sure, this God is the one who survives the death of men. To him for whom solitude is Heaven, he goes to Heaven; to him for whom it is Hell, he goes to Hell. Whoever does not follow the principium individuationis to its end becomes no God, since he cannot bear individuality. Carl Jung, The Black Books, Vol. V, Page 272

The dead who besiege us are souls who have not fulfilled the principium individuationis, or else they would have become distant stars. Insofar as we do not fulfill it, the dead have a claim on us and besiege us and we cannot escape them. Carl Jung, The Black Books, Vol. V, Page 272

The God of the frogs or toads, the brainless, is the uniting of the Christian God with Satan. His nature is like the flame; he is like Eros, but a God; Eros is only a daimon. Carl Jung, The Black Books, Vol. V, Page 274

The more you free yourself from him [Abraxas], the more you approach death, since he is the life of the universe. But he is also universal death. Therefore you fall victim to him again, not in life but in dying. So remember him, do not worship him, but also do not imagine that you can flee him since he is all around you. Carl Jung, The Black Books, Vol. V, Page 275

You must be in the middle of life, surrounded by death on all sides. Stretched out, like one crucified, you hang in him, the fearful, the overpowering. Carl Jung, The Black Books, Vol. V, Page 275

You yourself are a creator of worlds and a created being. You have the one God, and you become your one God in the innumerable number of Gods. Carl Jung, The Black Books, Vol. V, Page 275

The suffering of mankind is without end, since its life is without end. Since there is no end where none sees an end. If mankind has come to an end, there is none who would see its end and none who could say that mankind has an end. So it has no end for itself, but it certainly does for the Gods. Carl Jung, The Black Books, Vol. V, Page 276

The death of Christ took no suffering away from the world, but his life has taught us much; namely, that it pleases the one God if the individual lives his own life against the power of Abraxas. Carl Jung, The Black Books, Vol. V, Page 276

Only by living life can you free yourself from it. So live it to such a degree that it befits you. To the degree that you live it, you also fall victim to the power of Abraxas and his dreadful

deceptions. But to the same degree the star God in you gains in pew longing and power, in that the fruit of deception and human disappointment falls to him. Carl Jung, The Black Books, Vol. V, Page 276

You need to recognize the multiplicity of the Gods. You cannot unite all into one being. As little as you are one with the multiplicity of men, just so little is the one God one with the multiplicity of the Gods. This one God is the kind, the loving, the leading, the healing. To him all your love and worship is due. To him you should pray, you are one with him, he is near you, nearer than your soul. Carl Jung, The Black Books, Vol. V, Page 277

You see that it almost surpasses the power of a man. I want to accept and suffer it for your sake-and never for mine. To be crucified on the tree of life, Oh bitterness! Oh painful silence! If it weren't you, my soul, who touched the fiery Heaven and the eternal fullness, how could I? Carl Jung, The Black Books, Vol. V, Page 257

I go and cast myself before human animals, so they can tear me apart. Oh most unmanly torment! I must let my virtues, my best ability be torn apart, because they are still thorns in the side of the human animal. Not death for the sake of the best, but befouling and rending of the most beautiful for the sake of life. Carl Jung, The Black Books, Vol. V, Page 257

Haven't you had enough of beholding the fiery fullness, my soul? Do you still want to emerge entire into the glaring white light of the Godhead? Into what shades of horror are you plunging me? Is the stinking devil's pool so deep that its mud sullies even your glowing robe? Carl Jung, The Black Books, Vol. V, Page 257

Remove, Oh man, the divine, too, from your soul, as far as you can manage. What a devilish foolish farce she carries on with you, as long as she still arrogates divine power over you! She's an unruly child, a bloodthirsty daimon, a tormentor of humans without equal, precisely because she has divinity. Carl Jung, The Black Books, Vol. V, Page 258

Shield men from her [Soul], and her from men. Listen to what she wails and sings in prison but don't let her escape, as she will immediately turn whore. As her husband you are blessed through her, and therefore cursed. let her be with the dead as her playmates, since she belongs to their kind more than to yours. She is smaller and larger than a man. Carl Jung, The Black Books, Vol. V, Page 259

For if you do not see your soul, you see her in fellow men and this will drive you mad, since this devilish mystery and hellish spook can hardly be seen through. Carl Jung, The Black Books, Vol. V, Page 259

Look at man, the weak one in his wretchedness and torment, whom the Gods have singled out as their quarry- tear to pieces the bloody veil that the lost soul has woven around you, the cruel nets woven by the death-bringing, and take hold of the divine whore who still cannot recover from her fall from grace and in raving blindness craves filth in which to throw herself. Carl Jung, The Black Books, Vol. V, Page 259

Draw the coat of patience and silence over your head, sit down, and leave the daimon to accomplish his work. If he brings something about, he will work wonders. Thus will you sit under a fruit-bearing tree. Carl Jung, The Black Books, Vol. V, Page 260

Know that the daimons would like to inflame you to embrace their work, which is not yours. And, you fool, you believe that it is you, because you can't distinguish yourself from your soul. But you are distinct from her, you are not a soul-God-Devil, but instead you are a powerless man who need not foster the regenerated Gods. Carl Jung, The Black Books, Vol. V, Page 260-261

For you are the prison guard of your soul, the eunuch of your soul, who protects her from Gods and men. You must equally protect men from her- yes, perhaps even the Gods. Carl Jung, The Black Books, Vol. V, Page 261

But your soul, this extract of human essence, could by way of that poison endanger even the Gods. So put the dangerous one under wraps, since not only your fellow men but also the Gods must live. Carl Jung, The Black Books, Vol. V, Page 261

Of course, here I have peace and can collect myself. Your human world makes me drunk so much human blood-I could get intoxicated on it to the point of madness. Doors of iron, walls of stone, cold darkness and the rations of penance-that is the bliss of redemption. Jung's Soul, The Black Books, Vol. V, Page 261

I've learned how one behaves as a soul, perfectly ambiguous, mysteriously untruthful and hypocritical. But above all one must start with betrayal. Carl Jung, The Black Books, Vol. V, Page 263

You [Jung] carry us up as your soul and set yourself before the son of God, maintaining your immortal right as an ensouled being. We are joyful, good things will follow you, we lend you strength. We are in the land of men and we are alive. Philemon, The Black Books, Vol. V, Page 264

Embellish yourself with the gold of the Gods, but not with the meager treasures of earthbound human beings. May you taste heavenly poverty after you have preached earthly poverty to men for so long, like a true and proper cleric full of lies, who fills his belly and purse and preaches poverty. Jung's Soul, The Black Books, Vol. V, Page 265

Ha, you have yet to learn, you devils and Gods, to crawl in the dust for the sake of love so that from someone somewhere you snatch a drop of the living sweetness. learn humility and pride from men for the sake of love. Carl Jung, The Black Books, Vol. V, Page 266

You must melt down all your feeling, which has been worn out by the day, through inward retrieval into the mounting heat, in order to purge rust and breakage in the fire's heat, so you can renew the work of the day with restored tools. The ancestors prayed and practised the holy ceremonies. Jung's Soul, The Black Books, Vol. V, Page 268

You are ignorant of the power of matter, just as you know nothing of human power, not even your own. Matter is the counterpole to God. God lures the phallus out of himself. Yes, he lures matter out of the devilish void, which is God himself. Carl Jung, The Black Books, Vol. V, Page 269

You know that the power of the phallus is great. Did you ever doubt it? Then know that the power of matter is even greater. The earth is more powerful than the phallus, he is the transient son, she is the age-old mother. The hardest, most imperishable matter is the best.

It needs to be built into this matter. Carl Jung, The Black Books, Vol. V, Page 269

The hardest stone is good for the greatest idea. To penetrate deeper into matter endows thought with greater powers. Always erect it in matter. Carl Jung, The Black Books, Vol. V, Page 269

Should I live with ghosts, instead of with the living? Must all the longing for living men belong to you, the dead? Did you not have your time to live? Did you not use it? Should a living person give his life for your sake, you who did not live the eternal? Carl Jung, The Black Books, Vol. V, Page 249

The yoke of men is lighter than the yoke of the God. The Dead One, The Black Books, Vol. V, Page 252

The highest freedom. Only the God above you, through yourself. Comfort yourself with this and that as well as you can. The God bolts doors that you cannot open. Let your feelings whimper like puppies. The ears on high are deaf. The Dead One, The Black Books, Vol. V, Page 252

God is not solemn, he is terrible. Solemnity belongs to you, it is human, not divine. God has no need of theatre. I am the highest of the dead and resurrected. I was dead, you gave me life, my life. The Dead One, The Black Books, Vol. V, Page 252

Revenge is human. God does not know revenge. He knows only power and creation. He commands and you act. Your anxieties are laughable, there is only one road, the military road of the Godhead. The Dead One, The Black Books, Vol. V, Page 252

You should not serve your personal devil. That leads to superfluous pain. True joy is simple and comes and exists from itself, and is not to be sought here and there. The Dead One, The Black Books, Vol. V, Page 253

At the risk of encountering black night, you must devote yourself to me and seek no joy. Joy can never ever be prepared, but exists of its own accord or exists not at all. All you must do is fulfil your task, nothing else. Joy comes from fulfillment, not from searching for it. The Dead One, The Black Books, Vol. V, Page 253

There are also internal ceremonies. The ceremony must be dissolved and become spirit. The bridge should lead out beyond humanity. Inviolable, far, of the air. Your bridge is too low. People will knock their heads on it. There is a community of spirits. The Dead One, The Black Books, Vol. V, Page 254-255

Let us build the bond of community so that living and dead images will become one and the past will live on in the present. The Dead One, The Black Books, Vol. V, Page 256

Help me to understand your language, so that I will not stray from you nor you from me. I need community with you so that I fall prey neither to the community of the living nor to my desire and yours, whose envy is insatiable unending and therefore begets evil. Carl Jung, The Black Books, Vol. V, Page 256

You are my community. I live what I can live for the living. But I cannot live the excess

of my longing with the living. It belongs to you, you shades. We need your living with us. Carl Jung, The Black Books, Vol. V, Page 256

But I am damned to haul you [Jung's Ego] through a medieval hell, so that you too will become somewhat acceptable. But before that the devil shall live with you. Carl Jung, The Black Books, Vol. V, Page 218

The touchstone is being alone with oneself. This is the way to the valuation of oneself. Carl Jung, The Black Books, Vol. V, Page 218

A movement back into the Middle Ages is a sort of regression, but it is not personal. It is an historical regression, a regression into the past of the collective unconscious. This always takes place when the way ahead is not free, when there is an obstacle from which you recoil; or when you need to get something out of the past in order to climb over the wall ahead. Carl Jung, The Black Books, Vol. V, Page 218, fn 216

And now we come to the vile swindle that you [Jung's Ego] pursue with your intellect.

You [Jung's Ego] speak more ·skillfully than others; and thus you abuse your capability and discolor and tone down and strengthen and touch up, and loudly proclaim your honorableness and credulity. You gloatingly leave others in the lurch, if they only get caught in your snares. Carl Jung, The Black Books, Vol. V, Page 220

But you [Jung's Ego] are responsible to humanity in everything that you do and that you think. Do not pretend there is a difference between thinking and doing. You rely only on your undeserved advantage, not to be compelled to say or do what you think and feel. Carl Jung, The Black Books, Vol. V, Page 221

You [Jung's Ego] ought to be life's womb and vessel. Smash all the dead idols within. Carl Jung, The Black Books, Vol. V, Page 223

You [Jung's Ego] should struggle to leave what others must do in spite of their effort. Freedom does not belong to you, but form; not power, but the conceiving and suffering. Carl Jung, The Black Books, Vol. V, Page 223

Your [Jung's Ego[soul, my brother ass, has risen to the light. You are not your soul, you only belong to your soul, and it belongs to the great light that never goes out. The life of man does not extend to your soul. Carl Jung, The Black Books, Vol. V, Page 224 [error]

You [Ego] want to be understood? That's all we needed. Understand yourself, and you will be sufficiently understood. The powers of nature understand you better than you do yourself. Carl Jung, The Black Books, Vol. V, Page 224

If you were not my soul who rose to the eternal realm, I would call you the most terrible scourge of men. But who moves you? I know that divinity is not humanity. The divine consumes the human. Carl Jung, The Black Books, Vol. V, Page 227

As you already know, I [Soul] have long predicted solitude for you. You need not be afraid of madness. You won't be so lonely that you must fear madness. You see that your work

prospers and bears marvelous fruits. Jung's Soul, The Black Books, Vol. V, Page 229

I am a nameless one, one of the many who lived and died in solitude. The spirit of the times and the acknowledged truth required this from us. look at me- you must learn this. Things have been too good for you. Only solitude can grant depth. Anchorite, The Black Books, Vol. V, Page 231

Practice solitude assiduously without grumbling so that everything will in time become ready. You [Ego] should not die unfulfilled. Your years are numbered and many years are still needed for your fulfillment. Carl Jung, The Black Books, Vol. V, Page 232

You [Ego] should become serious and your word sink heavy as iron into the ground of mankind. Let go of too much science. There lies the way that is not your way. Your way goes toward the depths, toward the rarest and deepest. Science is surface, instrument, language. You have yet to perceive this childishness in science. Carl Jung, The Black Books, Vol. V, Page 232

Jung: Am I a scholastic?

Anchorite: Not that, but scientific; science is a new version of scholasticism. It needs to be surmounted. The Black Books, Vol. V, Page 232

Soul: But you can change inwardly. You need to become stronger and more affirmative. That way you will make it turn out well."

Jung: I'll remember that. You mean the "man" inside me.

Soul: You need to stand in for the Divine. Don't forget. Carl Jung, The Black Books, Vol. V, Page 234

What tribulations do men not take upon themselves for the sake of gold? Gold waits and does not shorten their tribulations. The greater the tribulations, the greater the trouble, the more esteemed it is. Carl Jung, The Black Books, Vol. V, Page 237

Self-forgetting virtue is an unnatural alienation from one's own essence, which is thus deprived of redemption. But It is a sin to deliberately alienate the other from his self by means of one's own virtuousness. Carl Jung, The Black Books, Vol. V, Page 239

The work of redemption is always first to be done on ourselves. This work cannot be done without love for ourselves. Selfless love is a sin, because it is not true. We can never abandon our self, or else we will abandon our work of redemption. But we also should not use the other for our own alleged redemption. Carl Jung, The Black Books, Vol. V, Page 239

The God acts from within himself. This should be left to him. What we do to the self, we do to the God. If we twist the self, we also twist the God. Carl Jung, The Black Books, Vol. V, Page 239

Even closer? What? Even deeper into the grave of the God? Is the place of our work in the vault itself? The God should not live in us, but we should live in the God. Apparently in the self and thus in God. Dreams and long days of tranquillity. Carl Jung, The Black Books, Vol. V,

Page 240

Jung: What remains when my flashing godly light fades away?

A Dead Woman: Your body remains with you, my beloved, body, living body. You will think from your body, not from the cell nuclei of your brain. Carl Jung, The Black Books, Vol. V, Page 242

The phallus is not the foundation but the summit of a building, of a church that still lies sunken, like a tower erected over a dome. We need this church since we can live in it with you and take part in your life. You have excluded us to your own detriment. Hence for you the phallus is the first sign of the church in which you hope for community with the living? Speak, why do you hesitate? Jung's Soul, The Black Books, Vol. V, Page 244

"Brimo, the old one-which is how it begins. The one who bore the son, the towering phallus, who grew out of her shame and strove after the shame of the heavenly wife, who arches over earth. Because she lies above the son, enveloping him above and below. The head of the phallus reaches down to her lower parts, but her bliss radiates beyond her head into the spaces, higher than the head of phallus can reach, the blind one, the worm. She bears and raises him. Carl Jung, The Black Books, Vol. V, Page 245-246

A number of times I read in Nietzsche the expression "ultimate solitude." This is the phrase that stands before me. My soul, do you hear this expression? Carl Jung, The Black Books, Vol. V, Page 203

See Nietzsche, "The Fire-Signal," in Dithyrambs of Dionysus (1888): "Seamen blown off course! Rubble of old stars! / You seas of the future! Unexplored sky! / to all that knows solitude do I now throw this line: / give answers to the flame's impatience, / catch me, the fisherman on high mountains, / my seventh. final solitude!" Carl Jung, The Black Books, Vol. V, Page 203, fn 3 [error]

The individual must now consolidate himself by cutting himself off from the divine and becoming wholly himself. Thereby and at the same time he also separates himself from society. Outwardly he plunges into solitude, but inwardly into hell, distance from God. Carl Jung, The Black Books, Vol. V, Page 203-204, fn 3

Whoever does not value his own life will lose it. Now you must live. Others ought to look after themselves and not stand where your knife stabs. You shouldn't become a monkey and fool to others- for the sake of tomfoolery. Everything has a limit. They will be insolent to you because you have laid down your weapons. Jung's Soul, The Black Books, Vol. V, Page 205-206

Jung: Should one refrain from teaching truth to others?

Jung's Soul: Yes, one should. Restrict yourself to teaching the way to subjective truth. Objective truth in these matters comes down to a delusional system. Ultimate things ought to be subjective truths." The Black Books, Vol. V, Page 207

You don't know the significance of the subjective. It is of cosmic significance. It reaches to the kernel of things. Jung's Soul, The Black Books, Vol. V, Page 207

It [the subjective] is related to the chaos, the deep essence of the world. The law is surface, order is the outer side. Chaos is your mother. You rest in uncertainty as in the mother's womb, eternally becoming and in a seminal state. Jung's Soul, The Black Books, Vol. V, Page 208

A kangaroo with her joey in her pouch. - This is painfully grotesque-and fraught with meaning. The ink almost flows too fast in order to write such things easily... The kangaroo is an image of Christ, as is the Pelican. Carl Jung, The Black Books, Vol. V, Page 209

The maternal is cruel- for he who is not stuck inside. But for he who is inside it is pure bliss and delight, and he can prosper. Carl Jung, The Black Books, Vol. V, Page 210

Don't ask in such a direct way, it's disturbing. Don't disturb the development of nonsense. It's salutary. This is what you need to learn today. let the nonsensical grow. How else could you discern meaning?" Jung's Soul, The Black Books, Vol. V, Page 210

Yes, uncertain, by God. We have to speak of "uncertain". I think this is an important point. "Uncertain" is the word of words for everyone who must consort with his beloved and revered soul. I tend toward contempt of the soul. Carl Jung, The Black Books, Vol. V, Page 210

I rise again-I had become flesh-now I return to eternal glitter and shimmer, to the eternal embers of the sun, and leave you to your life and earthliness. You will remain with men. You have been in immortal company long enough. Your work belongs to the earth. Jung's Soul, The Black Books, Vol. V, Page 211

In the light, in the egg, in the sun, in what is innermost and compressed, in the eternal longing embers-so rises the sun in your heart and streams out into the cold world. Carl Jung, The Black Books, Vol. V, Page 212

My soul, do you still exist? You, whom I ridiculed and abused, who appeared to me in a foolish form? Woe betide those who have seen their soul and felt it with hands! I am powerless in your hand, my God! Carl Jung, The Black Books, Vol. V, Page 213

Such is my language and to you I leave the understanding. No one besides you has your soul. It is always with you, yet you see it in others, and thus it is never with you. You strive to draw to yourself those who seem to possess your soul. You will come to see that they do not possess it, and that you alone have it. Thus you are alone among men-in the crowd and yet alone. Solitude in multitude-ponder this. Carl Jung, The Black Books, Vol. V, Page 213

I believe and accept that my soul is something different from me. Carl Jung, The Black Books, Vol. V, Page 215

Do you sense it, the duty of the world?

Yes, from spheres to spheres

it needs to bear seed from seed,

it brings us the light of the world:

sprinkling as if from a dark sieve

it sows love, love, love

from night to night, from pole to pole. The Black Books, Vol. V, Page 103

These lines were copied here by Toni Wolff. They are from an epic poem by Richard Dehmel (1863–1920), 1905 this work inspired a series of seven woodcut prints by the Expressionist painter Ludwig Kirchner. Dehmel's frank treatment of sexual themes led to charges of obscenity and blasphemy. In 1905 this work inspired a series of seven woodcut prints by the Expressionist painter Ludwig Kirchner. Dehmel's frank treatment of sexual themes led to charges of obscenity and blasphemy. Page 557, fn 1

My God, my wonderful light! Page 555

An inscription in Toni Wolff's handwritting.

"LA SOMMA SAPIENZE E'L PRIMO AMORE" (the highest wisdom and the primal love) is the sixth line of the third Canto of Dante's Inferno, the inscription above the gate of hell.

The whole inscription reads: "THROUGH ME THE WAY INTO THE GRIEVING CITY, / THROUGH ME THE WAY INTO ETERNAL SORROW, / THROUGH / ME THE WAY AMONG THE LOST PEOPLE. / JUSTICE MOVED MY HIGH MAKER; DIVINE POWER MADE ME, / HIGHEST WISDOM, AND PRIMAL LOVE. / BEFORE ME WERE NO THINGS CREATED / EXCEPT ETERNAL ONES, AND I ENDURE ETERNAL. / ABANDON EVERY HOPE, YOU WHO ENTER" The Black Books, Page 405, fn 1.

Sunday. This entry was not reproduced in LN. On January 27, 1916, there was a presentation to the Association for Analytical Psychology by Adolf Keller concerning Théodore Flournoy's "Une mystique moderne."

Jung had two copies of this work, both of which were annotated. In the discussion, Toni Wolff noted, "In analysis one can also reach God through love and will, not by overpowering, as K. thinks."

Jung replied, "In analysis we rather get prepared for it. If not, overpowering happens."

Schneiter commented, "The unio mystica of the mystics is love," and Jung commented, "The experience of the devil is missing."

Emma Jung commented, "The concept of God does precisely not match a known image or an imago," to which Jung replied, "That is already the case with the primitives (the God is not the father, but the Grandfather, etc.). This shows that it is not a revaluation of the father and that it is only concept by proxy that could be replaced by any other. God is everything that is xx and creates emotion."

Further on in the discussion, Jung commented:

"First God is felt traditionally, conventionally, then dynamically, then felt into humanity

(as magical effect of the person).

But this results in a God beyond good and evil. It leads to the devil (as war). It is a primitive thought: everything alien is magical. Also medieval. MIle V shows us that she experiences God as a subjective dynamis, and between men it is the personal. A God beyond good and evil questions the human relationship . . . a God beyond good and evil is not Christian either. The Christian is only an etiquette.—If she was to continue consequently, she would come between the poles. At the end she takes the view, according to which she turns into a Christ herself. This is already analytical. The Christians become christiani, not christoi" (MAP, pp. 99ff.). Jung's comments concerning a God beyond good and evil converge with the conception of Abraxas that he was elaborating in these entries. The Black Books, Vol. V, Page 280, fn 417

He who is pregnant with chaos is fortunate. Jung's Soul, The Black Books, Vol. V, Page 206

Why should you not be horrified? Horror belongs to loneliness, and loneliness is your way. You have enough people in your outer life. Jung's Soul, The Black Books, Vol. V, Page 206

How should you be powerful? We are children of chaos, inextricably intertwined with it. Our deepest nature is disorder. That is the beginning of all things. Jung's Soul, The Black Books, Vol. V, Page 207

"Straightforward direct love." love inside-out is better described as indirect love. To my way of thinking loving someone indirectly is to love their obverse. Love the generosity of the miser, the ugly of the beautiful, the rationality of the crazy and the badness of good. Jung's Soul, The Black Books, Vol. V, Page 207

Don't go too far. But value your emotions. They are instructive and a vital principle to others. Jung's Soul, The Black Books, Vol. V, Page 207

Just as the others. Do you want to be better than others? That would be a Christian ideal that leads to self-righteousness and desolation. What I want to say is, humbly be as bad as others. It will do both you and others good. Jung's Soul, The Black Books, Vol. V, Page 208

It's easy for you to talk. The subjective seems to me like an undefinable primordial soup, hopeless and arbitrary. Carl Jung, The Black Books, Vol. V, Page 208

Jung's Soul: Restlessness is my essence and the foundation of my life. The Black Books, Vol. V, Page 211

Jung: What is harder? Truly the struggle with the dead!"

Soul: One dies of life.

Jung: Yes, then one dies of life. Why, then?

Soul: If one does not live with life.

Jung: Do I not live with life?

My God, what else do you want?

Soul: I demand your life."

Jung: Are you shooting off to God again, my soul? The Black Books, Vol. V, Page 211

I want to vanish from your sight, you ought to live in darkest solitude. Human lights should illumine your darkness. Jung's Soul, The Black Books, Vol. V, Page 212

Pregnant women belong to fate." Release me, I rise to the eternal realm. Jung's Soul, The Black Books, Vol. V, Page 213

This comrade is fussy and critical. I did not want him as my companion. But his companionship was forced upon me. To live under one roof with him, that is quite something-I'd prefer a bad woman or a wayward hound-but one's own I-this horrifies me, because it is terribly boring and deadly monotonous. And besides it possesses many bad qualities. In particular it lacks self-admiration and correct valuation of itself It seems that an educational undertaking is called for if anything at all is to transpire. The Black Books, Vol. V, Page 215

The following paragraph was not reproduced in LN. Instead, Liber Secundus ends with: "Now shut, you bronze doors I opened to the flood of devastation and murder brooding over the peoples, opened so as to midwife the God. / Shut, may mountains bury you and seas flow over you. / I came to my self, a giddy and pitiful figure. My I! I didn't want this fellow as my companion. I found myself with him. I'd prefer a bad woman or a wayward hound, but one's own I - this horrifies me. / An opus is needed, that one can squander decades on, and do it out of necessity. I must catch up with a piece of the Middle Ages within myself. We have only finished the Middle Ages of- others. I must begin early, in that period when the hermits died out. Asceticism, inquisition, torture are close at hand and impose themselves. The barbarian requires barbaric means of education. My I, you are a barbarian. I want to live with you, therefore I will carry you through an utterly medieval Hell , until you are capable of making living with you bearable. You should be the vessel and womb of life, therefore I shall purify you. / The touchstone is being alone with oneself. / This is the way" (pp. 457- 58). The Black Books, Vol. V, Page 215, fn 28

Book VI:

I come as a spokesman. It is too sad to be abandoned by the living. Salome weeps, her eyes have become blind from tears. We want sympathy. Elijah, The Black Books, Vol. VI, Page 266

My eyes are closed. They were once open and I saw the light, the great flame that the living need. But it died out. Too great a grief rolled over it and snuffed it out. One should excavate it. Salome, The Black Books, Vol. VI, Page 266

Sal. lead me to the place where our house once stood, before the cursed God was born. I can't see, but I feel the warmth that remains at the spot where the flame once burnt. I will dig up that place with my hands. Father, are we at the spot? Salome, The Black Books, Vol. VI, Page 266

On December 22, Salome had identified herself as his sis ter, and their mother as Mary (Book 2, p. 189). The Black Books, Vol. VI, Page 267, fn 282

What the world recognizes turns to water. The genuine is rare and unrecognized. But it works from the few to the many, who do not recognize it." Carl Jung, The Black Books, Vol. VI, Page 268

I have rested. I have done what I could, what I saw. I have practiced. Was that magic, a wish to force things? Carl Jung, The Black Books, Vol. VI, Page 284

Since you do not deserve to be suffocated by women, as you were not suffocated by me. You see in me what woman is for man-a snare and a ladder to heaven. Jung's Soul, The Black Books, Vol. VI, Page 255

Unify yourselves, and thus become whole! And then you live. Joy belongs to the life of the earth. What do you know about joy? A hymn to joy, but you keep a procession of sorrow. Carl Jung, The Black Books, Vol. VI, Page 279

Cf. Jean Paul, "Good women must always bear and hold the ladder to heaven, on which men ascend into the heavenly blue and sunset." The Black Books, Vol. VI, Page 255, fn 256

In 1921, Jung noted, "For a man, a woman is best fitted to be the real bearer of his soul-image, because of the feminine quality of his soul" The Black Books, Vol. VI, Page 256, fn 259

[Pray]To your God, that he bring you the light, otherwise it can't come along. It needs the bridge of prayer. You ought to leave no means untried. Where nothing helps, prayer helps. Prayer helps your God. He has the light, I don't have it. 273 I can see only from the distance, through you. But you don't see it." Jung's Soul, The Black Books, Vol. VI, Page 264

love can also not be. love is sometimes, but life is lasting. Carl Jung, The Black Books, Vol. VI, Page 235

Elijah, you need not contemplate it at all. It is not to be thought. It is to be viewed. It is an imaginary painting.

Salome, it is not true that only the simple is pleasurable; over time it is even boring and in truth the multiple captivates you. The Black Books, Vol. VI, Page 238

Dear lord Jesus Christ, we are not pure. The mud of hell sticks to us. Carl Jung, The Black Books, Vol. VI, Page 239

Oh Simon Magus, who hides in Philemon, are you in my garden or am I in yours? The Dark One, The Black Books, Vol. VI, Page 245

He is sufficiently unfree through outer but even more through inner circum-

stances. Once he has freed himself from the external side, he falls into the internal. I also want to free him from that. I even have to for the sake of my own life. Carl Jung, The Black Books, Vol. VI, Page 216

You didn't want to obey, you resisted. But you should not resist any humiliation. You should accept the injustice, since Abraxas wants to knead you into people like yeast into flour." Jung's Soul, The Black Books, Vol. VI, Page 217

4 is the number of the principal Gods, as 4 is the number of the world's measurements.

1 is the beginning, the God.

2 is Eros, for he spreads himself out in brightness.

3 is the Tree of life, for it fills space with bodies.

4 is the devil, for he opens all that is closed, he dissolves everything formed and physical; he is the destroyer in whom everything becomes nothing. Jung's Soul, The Black Books, Vol. VI, Page 220

But woe unto you, who replace this incompatible multiplicity with a single God! In so doing you produce the torment of doubt for the sake of the one God and the mutilation of the creation whose nature and aim is differentiation. Jung's Soul, The Black Books, Vol. VI, Page 220

The multiplicity of the Gods corresponds to the multiplicity of Gods men. Numberless Gods await the human state. Numberless Gods have been men. Man shares in the nature of the Gods. He comes from the Gods and goes unto the Gods the God. Jung's Soul, The Black Books, Vol. VI, Page 221

Jung: Abstinence! From what?

The Dark One: "From man."

The Dark One: Jung: What? Enhanced solitude?

"No, abstinence from man, abstinence from human joy and suffering."

Jung: That is Eastern wisdom! The Black Books, Vol. VI, Page 221-222

You will go to men as one veiled. Your light shines at night. Your solar nature departs from you and your star begins." Jung's Soul, The Black Books, Vol. VI, Page 223

The daimon of spirituality descends into our soul as the white bird. He is half human soul and is called desire-thought. Carl Jung, The Black Books, Vol. VI, Page 226

To this one God man shall pray. Prayer increases the light of the star, it throws

a bridge across death, it prepares the life of the smaller world, and assuages the hopeless desires of the greater. Carl Jung, The Black Books, Vol. VI, Page 227

I need a new shadow, since I have recognized the terrible Abraxas and have drawn myself back from him. The cold grew and my star blazed brighter. Carl Jung, The Black Books, Vol. VI, Page 228

Commingling. Abstain from human suffering and joy. Remain secluded until abstinence is complete, and you are freed from the touch of man. Then I will accept you as my child. Great Mother, The Black Books, Vol. VI, Page 229

Both man and woman, in their respective ways, are governed by the law of Eros and the spirit. The Turk, The Black Books, Vol. VI, Page 230

Many things can become real, which seem impossible today. The doors must remain open. Necessity has the final say. The Turk, The Black Books, Vol. VI, Page 231

You have not yet experienced the fragmentation. You will be blown apart, scattered to the winds. Everyone carries away a piece of you. Men are preparing for the last Supper with you. The Turk, The Black Books, Vol. VI, Page 231

The following was added here in LN: "First: these qualities are differentiated and separate in us; therefore they do not cancel each other out but are effective. Thus we are the victims of the pairs of opposites. The Pleroma is rent within us. / Second: these qualities belong to the Pleroma, and we must possess and live them only in the name and under the sign of differentiation. We must differentiate ourselves from these qualities. They cancel each other out in the Pleroma, but not in us. Distinction from them saves us" Vol. VI, Page 209, fn 20

There is one more condition: let the black one go [Toni Wolff]. excessively deep relation. She is also empty and lives through you. She can't give to you what you need. You chose the 7 lights. The more you bind yourself, the weaker you become. No more letters, no time which you ought to give to me. Carl Jung, The Black Books, Vol. VI, Page 258

"But he is distinct from creation in that he is much more indefinite and indeterminable. He is less differentiated than creation, since the ground of his essence is effective fullness. Only insofar as he is definite and differentiated is he creation, and as such he is the manifestation of the effective fullness of the Pleroma. Everything that we do not differentiate falls into the Pleroma and is cancelled out by its opposite. If, therefore, we do not differentiate God, effective fullness is canceled out for us" 211, fn 33

The white serpent is the lower truth, understanding and wisdom, from which all science and philosophy have developed or, been made. The black bird is the upper error-superstition concerning the things of reality, within and without. Serpent, The Black Books, Vol. VI, Page 294

What is past is always an obstacle for what is to come. It must first be com-

pletely cleared away. What time could not destroy must be artificially destroyed. For this you need the means that mankind has always needed to arrive at the future from the past: namely severing, separating from the old, destruction of the bones. It is truly an injury of the old, but the new live only through completely wearing out the old. Only with unnatural means can man get out of what was natural of old and hence arrive at a new naturalness. Exercises, that one calls [askesis] belong to this. Otherwise man is completely defenseless against the old, since the old is natural, while the new is unnatural and weak, that is it seems so to you, but the new yet prevails, and then you must suffer it instead of happily creating it yourself. Serpent, The Black Books, Vol. VI, Page 294

This man [Jung] would like to know who I am. Did I not tell him who I was and who I am? I did not say who I will be. I will be Phanes. I will dissolve myself in his splendor when this man dies. I do not die, I am already Phanes, not a man but a flame of God. Philemon, The Black Books, Vol. VI, Page 297

I was more earthy than earth. I was subterranean, I grew upward, I grew through this man. I overcame him. I am his work, what he has lived. He is not I. He belongs to earth. Phanes is the eternal fire, the encompassing blaze, that has will become invisible and visible, the eternal dawning. Philemon, The Black Books, Vol. VI, Page 297

What are you thinking of? He is the Abraxas of the earth. No one bestows joy on the earthly ones as he does. He is the hermaphrodite, who for joy unites what is separated. He makes you strong and happy on earth. He preserves the life and happiness of men. How could you grow without him? You poor fools! If you don't know how to serve the Gods, at least serve yourselves. Jung Soul, The Black Books, Vol. VI, Page 279

! come, my light is with you. Your path leads straight. Your feet do not err. Disaster is warded off The way is secure. Disunity is removed from you. The Lord of light is born. He lifted himself up and white steeds go before him. Flowers spring up from beneath his feet. The sagacity of the earth and the goodness of the blessing light have prepared the path to joy for you. Lay worry aside. Jung's Soul, The Black Books, Vol. VI, Page 280

The Lord has come. Mortals may be happy. The soul gave herself to the evil one. The evil one is lamed by love. One of his eyes is blinded. Henceforth he doesn't drink the radiance of the light. He embraced and was embraced. You are secure. Enjoy the leveled way. Jung's Soul, The Black Books, Vol. VI, Page 280

He was my companion for many thousands of years. First he was an old man, then he died and became a bear. That too died and became a fish otter. This also died, and became a black newt. This also died, then Atmaviktu became entered into me and immediately raised me to the threshold of splendor. I myself am the Atmaviktu, the ancient. Formerly he erred and became a man, while he is actually an earth serpent. Serpent, The Black Books, Vol. VI, Page 290

That was the spirit of and the error of Atmaviktu. He is still erring and hasn't flown into my throat yet. When he comes near me, I swallow him, so that I become

full and my stony heaviness and immobility dwindle. I lack Atmaviktu's soul. If I possess it, I will enter into the gate of splendor. I will lay myself over the gorge. I am the bridge, the living arch that leads over to the land of men and from the land of men into the golden castle. Serpent, The Black Books, Vol. VI, Page 290

Serpent: Atmaviktu is a kobold, a conjuror of serpents, and is himself a serpent. Do I know who I am?

Soul: You should know, you blind worm.

Serpent: My name is my essence. I have been called Atmaviktu since my birth, if it has ever taken place. Perhaps I always was and always will be. How should I know who I am? The Black Books, Vol. VI, Page 290

Serpent: Atmaviktu? I am the kernel of the self The self is no man. That was Atmaviktu's error. That was my banishment and my darkness for many thousands of years.

Soul: So that is Atmaviktu!

Jung: But what is the green robe?

Serpent: That's Atmaviktu's cloak, which he took off as a man when he died and became an animal.

Soul: Yet what is the robe?

Serpent: His humanity. The Black Books, Vol. VI, Page 291

Soul: Tell me, why did Atmaviktu become a man?

Serpent: It was unavoidable. He became sick from longing for man. His head hurt, because he could not think what he did. Therefore he became a man for the sake of healing. He remained in this state, and that was his error, since no one can become their own mantle. He realized this and died, in that he went into the forest and became a bear. Through this men became more human and began to build castles and left the forests to the bears. As they spread and increased their power, they cleared out the woods. Then Atmaviktu died for the third time and drew himself back as an otter into the water. Once more men spread themselves and built ships and headed to new shores. Then Atmaviktu died for the fourth time and became a black newt and drew himself back into the waters under the earth. But men conquered the whole earth and flooded everything with their might. However in the darkness Atmaviktu found his own self again, namely, myself, the white, self-illuminating serpent, which feeds on fire and has also swallowed the last error of Atmaviktu. Serpent, The Black Books, Vol. VI, Page 291-292

My light streams from necessity. My star shines from your misery. My springs flow from the fullness of your life. Everything unlived is shadow and poverty for me. What has been lived nourishes my strength. Heed the emissary. Phanes, The Black Books, Vol. VI, Page 281

Light must be created. You must create it out of raw matter that you've received. It must still be uttered. Words! The light has shown itself only as matter. It will only become luminous when it has been lifted on high. What the Cabiri carried up must still be pulled up. It must pass through your highest light, through the highest lights: science and art. All powers must combine for this work. Jung's Soul, The Black Books, Vol. VI, Page 282

So listen-a golden serpent is the way, a shimmering serpent bridge over a black grave-a dark gate behind splendor-a red light in the darkness of the background-that is evil. I make it out. You did well in not taking this way. Should I take it? So may the eye of evil take me-to a red cave-serpents of blood on the walls -a white gate- a long passage upward in wide halls, countless gates- up onto the roof on narrow steps-above is a worldwide prospect-I blossom like a fire on a mountain top-I glow through eternities-can you still see me- a distant light-itself a star lost in infinities-but, behold a thread-many threads spun from star to star-on a dizzying bridge infinitely long-it is reached, the first star-also a world. Jung's Soul, The Black Books, Vol. VI, Page 286

You [Soul] didn't believe in me, therefore you went astray. Why did you go astray? Because I believed more in you than in myself. Therefore the radiant one rose in my self. The source of the eternal fire is with me. Come to me and live in me and love the fire and the eternal splendor. My self has the highest wisdom, the hottest fire. My self lives in the gate of splendor. My self draws the fire of the star to it. Carl Jung, The Black Books, Vol. VI, Page 286

Thrice five towers surround the castle. Thrice six gates are in the walls. Thrice seven great halls are in the castle. The green stream flows below. The dark cloud is above, over it the fire, the eternal one that you drew. There are caves in the mountain, there lies the stacked gold, the solidified fire. Where are the men? The castle is empty. Perhaps they left. I see Philemon in the golden house of splendor-alone. Where is Baucis? Did she die, no, she lives, I am Baucis. She stands behind the wise one, her hand touches his throne. They are alone. Where are the men? Who lives in the palaces? No one. Everything is ready. Does no one come? Call now, Philemon! Your voice is weak. And I have no voice that human ears could hear. Do men not see the castle? Is the cloud covering it? Yes, it is, it hides the fire. What grief, this black cloud! Where did it come from- smoke below the fire! How strange! Are you a mourner, a hermit, Philemon? Do you grieve that your fire is hidden? Green water flows around your castle. Where is a bridge? There is no bridge there, Oh Philemon. How can people get across? You, pontiff, should build a bridge, a wide bridge from rare and precious stones. Why do you grieve? Why do you hide the fire with the cloud? Do you grieve because of your solitude? You are not alone, I am with you. Build the bridge, I accompany you." Jung's Soul, The Black Books, Vol. VI, Page 287-288

I come from below, from the great cave, in which I lived for many thousands of years. I became white and blind from sheer darkness. My young have got feet, and I gnawed my tail, not from hunger but in self-contemplation. I lived from fire and drank liquid earth. Therefore I have become as solid as white marble and as cold as ice. Serpent, The Black Books, Vol. VI, Page 289

Soul: "You want to deify man?"

Jung: Not man, but man's primordial kernel. That deserves worship. I gave you enough. I want to give you some more, as much as you deserve. But I deserve human freedom. You should give it to me. Man deserves it. You Gods want slaves. But man wants to be a law himself. This must be. This will be accomplished. The Black Books, Vol. VI, Page 273

A new sun broke away from the flaming body of the primordial mother. A dragon crept up and spat out the new sun. It could no longer endure the light in it. Thus everything was as it should be. Carl Jung, The Black Books, Vol. VI, Page 271

You [Jung's Soul] must not lose the connection with me. But I believe that you should try to speak with the one on the side of the light. Perhaps he can tell you things that I don't get. It will not be Phanes, but the one who lives in the flame.["] Carl Jung, The Black Books, Vol. VI, Page 271

Man of the West! I speak to you. Your air is nebulous. let light in. There is a clear day to the East, while the west glows in ruddy twilight. A new sun rises in the east. look eastward. listen eastward. A voice comes from there. A fluttering fire smoldered there, now it's with you. What did we do? We grasped it. We made serpent-like plantlike forms. You built vaults and high arches. Is there something under them? Do you keep something safe there? Empty air, that's what. We have no roof while you have only roofs. That's why I seek your roof. I want to live with you: I, the patient taciturn one. I make strange things with a slow hand, I fill the vaults with rare decoration. Do you give me shelter?" A Man of the East, The Black Books, Vol. VI, Page 274

I believe that it is you who carries the new light. I believe that your hand made what we need. I give you my allegiance. I was burnt in the fire like red clay, I am as solid as stone. My nature is of the earth, of the solid red rocks. The centuries do not alter me. I am still the same as of old. My wisdom needs no renewal, no alteration. My eye speaks unwavering mystery, my mouth remains silent before the stranger. I do not teach myself, I am. I add to myself in slow growth." A Man of the East, The Black Books, Vol. VI, Page 274-275

Protect yourself from alteration. No development, rather roots in the earth. That's why Prometheus was chained to the rocks, because he couldn't stop stealing. He himself became a predatory flame, that's why he was bound to the earth. Do it voluntarily first. Bind yourself to the earth, become stone. Carl Jung, The Black Books, Vol. VI, Page 275

If you yourself are frugal, you teach others frugality-and thankfulness for the meagre. Above all, one is thankful only for the meagre, never for the abundant. Jung's Soul, The Black Books, Vol. VI, Page 250

The Buddha appeared in a circle of flames in a fantasy of December 22, 1913, in Book 2, p. 186. In a dialogue on February 5, 1916, the soul informed the "I" that he needed abstention from suffering and joy in men; the "I" described

this as Eastern wisdom. The reference appears to be to the Buddhist doctrine of nonattachment (see above, Book 6, p. 221). The Black Books, Vol. VI, Page 249, fn 235

So listen then: much is loaded on you and much is still expected from you, for the living and the dead. Strange things are yet to be fulfilled. Do not resist. Good grows out of evil. Jung's Soul, The Black Books, Vol. VI, Page 250

Become good, Christianity has fully made you into a monster. The witch trials could already have taught us that. Damned foolishness of these people: they should have roasted their souls, instead they grilled their own flesh and with this they fed the paunch of their souls. Carl Jung, The Black Books, Vol. VI, Page 251

Jung is referring to the witch trials that took place in Europe from the end of the fifteenth century. The classic account of how to detect and punish witches is to be found in the Malleus Maleficarum, Published by the Dominican inquisitors Jacob Sprenger and Heinrich Kramer in 1489. The Black Books, 251, fn 240

Jung: What a question! And what a decision! I must be honest: my mind goes for the seven lights.

Soul: "So you want the seven? That's what I thought. That has broad scope-cold lights."

Jung: That's what I need: cooling, fresh air. Enough suffocating sultriness. Too much anxiety and too little breathing room. Give me the 7 lights.

Soul: "The first light designates the Pleroma.

The second light designates Abraxas.

The third light, the sun.

The fourth light, the moon.

The fifth light, the earth.

The sixth light, the phallus.

The seventh light, the star.

Why are the bird, the heavenly mother, and heaven missing?

They are all enclosed in the star. When you look toward the star, you will look through them. They are the bridges to the star. They make up the single 7th light, the highest, the floating, which rises with roaring flapping of wings, released from the embrace of the tree of light with 6 branches and I blossom, in which the star God lay slumbering. The 6 lights are singular and form the multiplicity. The one light is one and forms the unity, it is the blossoming crown of the tree, the holy egg, the seed of the world endowed with wings so it can reach its place. The one

gives rise to the many again and again, and the many entails the one." Carl Jung, The Black Books, Vol. VI, Page 254-255

I carry with me all the highest greatest suffering and all the highest joy. The measurable and the measured alone belong to men, not the reverse, as the devils always want to teach you. Give me your fidelity and I will help you. You know that I can bring about much. I give you power and keep disturbances far from you. That way you will rise up to what is further. Jung's Soul, The Black Books, Vol. VI, Page 256

After all, I sit right at the source of life. You must come to me, otherwise you won't live. You live through me, through the disgust that I exude. Don't you know that life feeds on corpses? Take heed. Whoever fails to overcome revulsion toward the grub of corpses does not live. The world will become a corpse for him. Rather let everything else lie and come to me. Jung's Soul, The Black Books, Vol. VI, Page 257

I am your woman, who can give you life. In the long run no earthly woman is capable of the same. You selected the 7 lights, receive therefore your life from me and not from an earthly woman. This is painful, but true. You'll always give life only to them, they can't give it to you. Only I can do that. Therefore, every time the emptiness and disgust seize you, come to me. Jung's Soul, The Black Books, Vol. VI, Page 257

So no more letters to women, no moaning. They can't give it you. You should have known this for a long time. You are the source of life to them, until they have found their own source. Moaning letters are misfires. You must give, but must receive only from me. Human women are always jealous of me, in that they confuse themselves with your soul. That is their devilry, from which they suffer and make you suffer. You have caught me and forced me to be faithful. I am your woman, no one else is. Jung's Soul, The Black Books, Vol. VI, Page 257

At this time, Jung was corresponding with Maria Moltzer and Toni Wolff. The Black Books, Vol. VI, Page 257, fn 261

I will give you strength, if you go only with me. I will keep others away from you, but come to me. You must be lonely with me. Much silence, and do not bind yourself. Take the human aspects that you need. Jung's Soul, The Black Books, Vol. VI, Page 257

Yes, it is jealousy, womanly jealousy. Do you think that it has no significance? It is self-preservation. Consequently I must malign the black one. I am against her not because she is somewhat not good, but because she takes too much away from me. Jung's Soul, The Black Books, Vol. VI, Page 258

I always want a great deal from you. Women are my most dangerous opponents, since they have my qualities. That's why you can confuse me so easily with the black one. I also have golden goat eyes and a black coat. I place myself between her and you. Jung's Soul, The Black Books, Vol. VI, Page 258

The white one is less dangerous to you, since she is completely unlike me and

of such an adverse nature that you can't at all lose yourself there. You just suffer too much from her. She was dangerous before, but no longer. She is just embittered against you because I am stronger than her. Jung's Soul, The Black Books, Vol. VI, Page 259

But the black one is dishonestly clever. I understand that you love her, but I would like to get rid of her. It's unclear whether I will succeed. There are human matters which I cannot master. But I will always be against her. So pay attention. Not too far away from me!" Jung's Soul, The Black Books, Vol. VI, Page 258-259

Precisely that is dark to me. I don't know how I work. It can become only clear through men, since nature recognizes herself only through men. Jung's Soul, The Black Books, Vol. VI, Page 259

The golden bird is no soul; it is your entire nature. Men are also golden birds as well; not all; some are worms and rot in the earth. But many are also golden birds. Jung's Soul, The Black Books, Vol. VI, Page 259

Unification with the physical Abraxas occurs through the human woman, but that with the spiritual Abr. Occurs through me; that is why you must be with me." Jung's Soul, The Black Books, Vol. VI, Page 261

I wonder about that too. I stand in deep obscurities. Where does the golden bird ascend? For a long time now I have dreamt of fire and of the day overhead, but it's as if we are standing in a deep ravine, and far above Carl Jung, The Black Books, Vol. VI, Page 264

One must note that. Science belongs to the small lights. They are necessary, but should be restrained so that seventh light can shine. Science corresponds to the clear light of the sun, art corresponds to the light of the moon. Both stand beside the seventh light, but are not the same. Carl Jung, The Black Books, Vol. VI, Page 265

Jung: Everything is still unclear. Help me find the light. Is Phanes the ultimate and the highest?

Jung's Soul: "Yes, he is the ultimate and highest. What comes after him is development, preservation, and decline." The Black Books, Vol. VI, Page 268

What are you whining about? Men are mortal. Nothing saved your friend Gilgamesh from losing his brother. That is the law of the earth. Jung's Soul, The Black Books, Vol. VI, Page 270

0ur Lord Jesus Christ! Blessed be your name. Your work lasts long, you endured hardship for the sake of mankind. You did the greatest thing for us, out of animals you made quasi-human beings. You gave your life for beastly mankind, your spirit was with us through an endlessly long time. Carl Jung, The Black Books, Vol. VI, Page 232

You [Christ] have done your great work patiently, and men still look to you

and still ask you for help and want to receive the mercy of God through you. You do not tire of giving to men. I praise your divine patience. Carl Jung, The Black Books, Vol. VI, Page 232-233

Behold, Lord Jesus Christ, they [Mankind] do not love you, but they long for you with greed, for they also crave their neighbor's possessions. They do not love their neighbor, but they want what is his good. Carl Jung, The Black Books, Vol. VI, Page 233

Don't you have any love for our lord Jesus Christ? Can't you give him the price of peace after his completed work? And continue his work as your work in yourselves? Do you really still need his help and care? Carl Jung, The Black Books, Vol. VI, Page 234

I believe that our lord Jesus Christ has completed his work, since the one who has given his life, his entire truth, and his entire soul, has completed his work. Therefore I believe that our lord Jesus Christ has indeed improved mankind. Carl Jung, The Black Books, Vol. VI, Page 234-235

He [Christ] has redeemed it up to point where men let themselves be redeemed from Gods and Godmen. Now the time will come when each man has to continue his work of redemption. Carl Jung, The Black Books, Vol. VI, Page 235

A dream told me that you were suffering, you Elijah, you Salome, you elders, and you, my maternal soul that cannot forget me. You, maternal soul, tell me why should I, who had been your lover, appear to you now as your unbeloved man? Carl Jung, The Black Books, Vol. VI, Page 235

I am astonished, Elijah. Do you not know what happened? Do you not know that the world has put on a new garb? That the one God and the one soul have gone away and in turn a multitude of Gods and soul daimons have moved back into the world? Carl Jung, The Black Books, Vol. VI, Page 237

What is, gives no pleasure. Pleasure comes only from the new. Your maternal soul would also like a new husband-ha ha! She loves change. Her bourgeois man is not pleasurable enough for her. In that respect she is unteachable and therefore you believe she is mad. We love only what is coming, that gives pleasure. Salome, The Black Books, Vol. VI, Page 237

Old Gods have become new. The sole God is dead-yes, truly, he [Christ] died, he kept too many different things inside of him, thus he disintegrated into a multitude. Thus the world became rich overnight. Carl Jung, The Black Books, Vol. VI, Page 238

The sole God became two, again a single one and a multiple one, whose body consists of many Gods. But the single one's body is only a man and is bigger than the sun. Carl Jung, The Black Books, Vol. VI, Page 238

But the soul became the steps of its ladder, closest, nearest, near, far, further, furthest. First she is my own being, then she is a serpent and a bird, then she

is mother and father, then even further away Salome and Elijah. Carl Jung, The Black Books, Vol. VI, Page 238

Elijah: I do not like this multiplicity. It is not easy to think it.

Salome: The simple alone is pleasurable. One need not think about it. Carl Jung, The Black Books, Vol. VI, Page 238

Salome: Father Elijah, do you realize that men are ahead of us? He is right, the many is more beautiful, richer, and more pleasurable. Jehovah is twofold unity, and always the same. Salome, The Black Books, Vol. VI, Page 239

You said: ["] My God my God, why have you forsaken me," when you hung on the cross in the final torment. Likewise we lose heart because we are not pure. You said: ["] My God my God, why have you forsaken me," when you hung on the cross in the final torment. Likewise we lose heart because we are not pure. Carl Jung, The Black Books, Vol. VI, Page 240

Each of us is on the cross between two criminals, one ascending to Heaven, the other descending into hell. Each of us is on the cross between two criminals, one ascending to Heaven, the other descending into hell. Carl Jung, The Black Books, Vol. VI, Page 240

Can I help? Or is it superfluous that a man elevates himself to being a mediator of the Gods? Is it presumption or should a man become a redeemer of the Gods, after men are saved through the divine savior? Carl Jung, The Black Books, Vol. VI, Page 241

I believe that has already gone on more than enough. I rather think that the Gods are insatiable, because they have received too many sacrifices. Dearth makes for satisfaction, not abundance. Carl Jung, The Black Books, Vol. VI, Page 243

The Gods give in. You have broken the compulsion, therefore you look like the devil as he got around the edicts of the Gods. He is the rebel against the eternal law, to which, thanks to the devil, there are also exceptions. Carl Jung, The Black Books, Vol. VI, Page 244

The devil is helpful in this respect. He helps you to come to yourself. You think that this is a detour. The detour via the Gods is necessary, since they are and need to be taken into consideration, otherwise you will fall prey to their law. Carl Jung, The Black Books, Vol. VI, Page 244

Spirituality conceives and embraces. It is womanlike and therefore we call it mater coelestis, the heavenly mother. Sexuality engenders and creates. It is manlike, and therefore we call it phallus, the earthly father. Carl Jung, The Black Books, Vol. VI, Page 223-224

Man and woman become devils become to each other if they do not separate their spiritual ways, for the essence of creation is differentiation. Carl Jung, The Black Books, Vol. VI, Page 224

For the mother and the Phallus are superhuman daimons that reveal the world of the Gods. They affect us more than the Gods since they are very closely akin to our essence. Carl Jung, The Black Books, Vol. VI, Page 224

The mother is the grail.

The phallus is the spear. Carl Jung, The Black Books, Vol. VI, Page 224

If you do not differentiate yourselves from sexuality or from spirituality, and do not regard them as things-in-themselves, you are delivered over to them as qualities of the Pleroma. Carl Jung, The Black Books, Vol. VI, Page 224

Spirituality and sexuality are not your qualities, not things you possess and encompass. Rather, they possess and encompass you, since they are powerful daimons, manifestations of the Gods, and hence reach beyond you, existing in themselves. Carl Jung, The Black Books, Vol. VI, Page 224

No man has a spirituality or a sexuality unto himself. Instead, he stands under the law of spirituality and of sexuality. Therefore no one escapes these daimons. Carl Jung, The Black Books, Vol. VI, Page 224-225

If your community is not under the sign of the mother, it is under the sign of the Phallus. Absence of community is suffering and sickness. Community in everything is dismemberment and dissolution. Carl Jung, The Black Books, Vol. VI, Page 225

In community we go to the source, which is the mother. In singleness we go to the future, which is the engendering phallus. Carl Jung, The Black Books, Vol. VI, Page 226

The daimon of sexuality approaches our soul as a serpent. She is half human soul and is called thought-desire. Carl Jung, The Black Books, Vol. VI, Page 226

The serpent descends and cunningly lames the phallic daimon, or else goads him on. She bears up the too-crafty thoughts of the earthly, those thoughts that creep through every hole and cleave to all things with craving and blind desire. Carl Jung, The Black Books, Vol. VI, Page 226

Although the serpent does not want to, she must be of use to us. She flees our grasp, thus showing us the way, which our human wits could not find. Carl Jung, The Black Books, Vol. VI, Page 226

This star is the God, the goal of man. This is his one guiding God. In him man goes to his rest. Toward him goes the long journey of the soul after death. In him everything that man withdraws from thew greater world shines resplendently. Carl Jung, The Black Books, Vol. VI, Page 227

Before Hercules incinerated himself and was placed among the Gods, he became the child of Omphale. That is what happened to him. m So, my mother, you

who stand in the higher circle and shroud me and protect me from the Gods: I want to become your child. Carl Jung, The Black Books, Vol. VI, Page 228

Many women amount to many books. Each woman is a book, each book a woman. The houri is a thought and the thought is a houri. The world of ideas is paradise and paradise is the world of ideas. Mohammed teaches that the houris admit the believer into paradise. The Teutons said as much. Carl Jung, The Black Books, Vol. VI, Page 230

Jung: What then will remain of me?

Great Mother: "Nothing but your shadow."

Jung: But where is my I?

Great Mother: "Nowhere. No longer are you an I, but a river that pours forth over the lands. It seeks every valley and streams toward the depths, toward the sea." You're bristling at nothing."

Jung: Can I live without an I?

Great Mother: "You are the fool and the door between two eternities, an open passage, a street walked upon; one walks on it with shoes and spits on it." Carl Jung, The Black Books, Vol. VI, Page 231

Your nature is not only spiritual but also chthonic. Even more than mine is. You are more spiritual and chthonic than I, and so you are always at odds with yourself. I even think that you are not one, but two, and that you haven't realized it yet. Carl Jung, The Black Books, Vol. VI, Page 216

Serpent, you chthonic origin, most despicable beast, we need your wisdom. let mother go, and twist high into your suffering. You are must become the savior. The cross awaits you. You must be lifted up on the mountain of torment and exposure. Carl Jung, The Black Books, Vol. VI, Page 217

I swear to you, you hideous madness of Abraxas, turn your paws against the eternal Pleroma, let go of man. He is too puny and an unworthy sacrifice to your power. We are whining dogs before you, the lion. This hunting hound is of no use to you. Carl Jung, The Black Books, Vol. VI, Page 219

The number of Gods and devils is as innumerable as the host of stars. Each star is a God, and each space that a star fills is a devil. But the empty fullness of the whole is the Pleroma. Abraxas is the effect of the whole. Only the ineffective opposes him. Carl Jung, The Black Books, Vol. VI, Page 220

Equality prevails not for the sake of God, but only for the sake of man. For the Gods are many, while men are few. The Gods are mighty and endure their manifoldness. like the stars they abide in eternal solitude, separated by vast distances. Carl Jung, The Black Books, Vol. VI, Page 220

Men are weak and do not bear their manifoldness, therefore they dwell together closely and need communion, so that they can bear their singularity. Carl Jung, The Black Books, Vol. VI, Page 220

Thus, just as it is no use to reflect upon the Pleroma, it is not worthwhile to worship the multiplicity of the Gods. Least of all does it serve to worship the first God, the effective fullness, and the summum bonum. By our prayer we can add nothing to it, and take nothing from it; because effective emptiness gulps down everything. Carl Jung, The Black Books, Vol. VI, Page 221

"I am the death that rose with the sun. I come with quiet pain and long peace. I lay the cover of protection on you. In the midst of life begins death. I lay cover upon cover on you so that your warmth will never cease." A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

The bright Gods form the heavenly world. It is manifold and extends and increases infinitely. The spiritual sun is the supreme lord of the world. The dark Gods form the earthly world. They are simple and they lessen and diminish themselves infinitely. A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

Their nethermost lord, namely the devil, is the moon spirit, satellite of the earth, smaller and colder than the earth. A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

There is no difference between the might of the heavenly and earthly Gods. The heavenly Gods magnify, the earthly Gods diminish. Both directions are immeasurable. A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

The world of the Gods is made manifest in spirituality and in sexuality. The heavenly ones appear in spirituality, the earthly in sexuality. A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 223

Fullness and emptiness, generation and destruction, are what distinguish God and the devil. Effectiveness is common to both. Effectiveness joins them. Effectiveness, therefore, stands above both, and is a God above God, since it unites fullness and emptiness through its effectuality. Philemon, The Black Books, Vol. VI, Page 212

This is a God you knew nothing about. We call him Abraxas. He is even more indefinite than God and the devil. Nothing stands opposed to him but the ineffective; hence his effective nature unfolds itself freely. Philemon, The Black Books, Vol. VI, Page 212

Abraxas stands above God and devil. He is improbable probability, that which takes unreal effect. If the Pleroma had an essence, Abraxas would be its manifestation. Philemon, The Black Books, Vol. VI, Page 212

The human has fallen from you. You have come closer to the stars. The kingdom of what is to come will open. Let silence enter, the silence of eternity, since all paths, even the most winding, lead to the valley of silence. Philemon, The Black

Books, Vol. VI, Page 213

What the God speaks is life, what the devil speaks is death, but Abraxas speaks that hallowed and accursed word that is at once life and death. Abraxas produces truth and lying, in the same good and evil, light and darkness, in the same word and in the same act. Philemon, The Black Books, Vol. VI, Page 214

You [Soul] are like the chicken that has hatched ducklings. You don't listen to what I say. You are unreasonable. You don't come to humane terms with me, though you always claim that you do. You work against me and you are in love with me. Carl Jung, The Black Books, Vol. VI, Page 216

Yet because we are parts of the Pleroma, the Pleroma is also in us. Even in the smallest point the Pleroma is endless and eternal, since small and great are qualities that are contained in it. Philemon, The Black Books, Vol. VI, Page 207

We are also the Pleroma itself; hence I say that we are not in the Pleroma, but we are it. Figuratively, the Pleroma is the smallest point in us and the boundless firmament about us. Philemon, The Black Books, Vol. VI, Page 207

Every so-called fixed and certain thing is only relative. That alone is fixed and certain that is subject to change. Creation, however, is subject to change; therefore it alone is fixed and determined because it has qualities: indeed, it is quality itself. Philemon, The Black Books, Vol. VI, Page 207

Creatures came into being, but not the creation since it is the very quality of the Pleroma, as much as noncreation, eternal death. The creation is ever-present, and so is death. The Pleroma has everything, differentiation and nondifferentiation. Philemon, The Black Books, Vol. VI, Page 208

If we do not differentiate, we move beyond our essence, beyond creation, and we fall into nondifferentiation, which is the other quality of the Pleroma. We fall into the Pleroma itself and cease to be created beings. We lapse into dissolution in eternity and endlesssness. This is the death of the creature. Philemon, The Black Books, Vol. VI, Page 208

The most important pairs of opposites are the effective and the ineffective, the fullness and the emptiness, the living and the dead, the different and the same, hot and cold, change and force and spare matter or time and space, the sin virtue and the virtue sin, good and evil, the beautiful and the ugly, the one and the many. Philemon, The Black Books, Vol. VI, Page 209

You must not forget that the Pleroma has no qualities. We create these through thinking. If, therefore, you strive for distinctiveness or sameness, you pursue your thoughts which are not in the Pleroma about the qualities of the Pleroma, which do not exist. Philemon, The Black Books, Vol. VI, Page 210

Not your thinking, but your essence, is differentiation. Therefore you must not strive for what you conceive as distinctiveness, but for your own essence. You should and can strive only for this without damage and for everything else in the

name and the sign of your essence. Philemon, The Black Books, Vol. VI, Page 210

Since, however, thought alienates us from our essence, I must teach you that knowledge with which you can bridle your thoughts. Philemon, The Black Books, Vol. VI, Page 210

Whereas the essence of the creation is differentiation, the essence of God is effective fullness. Effective emptiness is the essence of the devil. Philemon, The Black Books, Vol. VI, Page 211

We need no proof of their [God/Devil] existence, since it is enough that we have to keep speaking about God and the devil. They are both manifestations of the non-existent qualities of the Pleroma. Philemon, The Black Books, Vol. VI, Page 211

"I always want a great deal from you. Women are my most dangerous opponents, since they have my qualities. That's why you can confuse me so easily with the black one [Toni Wolff]. I also have golden goat eyes and a black coat. I place myself between her and you. The white one [Maria Moltzer] is less dangerous to you, since she is completely unlike me and of such an adverse nature that you can't at all lose yourself there. You just suffer too much from her. She was dangerous before, but no longer. She is just embittered against you because I am stronger than her. But the black one is dishonestly clever. I understand that you love her, but I would like to get rid of her. It's unclear whether I will succeed. There are human matters which I cannot master. But I will always be against her. So pay attention. Not too far away from me!" Jung's Soul, The Black Books, Vol. VI, Page 259

Maria Moltzer, in all likelihood. Years later, Toni Wolff, referring to a dream in which Moltzer appeared, noted, "Am I like M. M.—or is she C.'s [Carl's]anima—inhuman?" (August 20, 1950, Diary O, p. 78). The Black Books, Vol. VI, Page 277, Fn 264

Jung also painted two portraits of Phanes, giving one to Emma Jung and one to Toni Wolff (The Art of C. G. Jung, cats. 50, 51, pp. 122–23). Phanes also figures in two further paintings (Ibid., cats. 52, 53, pp. 124–25). In cat. 53, the background figures on the left and right respectively are Ka and Philemon. Carl Jung, Vol. VI, Page 277, fn 267

You unite yourself with Abraxas through me. First you give me your heart, and then you live through me. I am the bridge to Abraxas. Thus the tree of light arises in you and you become the tree of light and Phanes arises from you. You have anticipated, but not understood this. At the time you had to separate from Abraxas to become individual, opposed to the drive. Now you become one with Abraxas. This happens through me. You cannot do this. Therefore you must remain with me. unification with the physical Abraxas occurs through the human woman, but that with the spiritual Abr. occurs through me; that is why you must be with me. Jung's Soul, The Black Books, Vol. VI, Page 261

On February 29, 1916. Toni Wolff noted, "Sexuality = Collective general feelings = in the unconscious. Abraxas head, lion, as danger: cosmic thoughts. More conventional: general collective and cosmic intellectual thoughts. —unconscious

Abraxas tail and serpent, sexuality as danger (dream 26 II 1916)" (Diary L, p. 178). The Black Books, Vol. VI, Page 261, fn 268

Volume VII

To be one with yourself is being one with others. Being one with others is immortality. Carl Jung, The Black Books, Vol. VII, Page 167

I recalled that until 1900 I had kept a diary, and I thought that this would be a possibility for me to try to observe myself. This would be an attempt to meditate on myself, and I began to describe my inner states. These represented themselves to me in a literary metaphor: for example, I was in a desert, and the sun shone unbearably (sun= consciousness). Carl Jung, The Black Books, Vol. VII, Page 20

For the sake then of trying to achieve the maximum honesty with myself, I wrote everything down very carefully, following the old Greek mandate, 'give away all thou possessest, then thou shalt receive.'" This was from the Mithraic liturgy. Carl Jung, The Black Books, Vol. VII, Page 21

Then came the vision on the way to Schaffhausen, which provoked him [Jung] to return to his soul. He considered himself an anchorite in his own desert, trying to find visual metaphors to contain and express his experience. The Black Books, Vol. VII, Page 22

His [Jung's] soul told him that she was not his mother. He should be patient; the way to truth was to those without intentions, and he needed to realize that intentions limit life. He addressed his feeling of self-scorn, and his soul told him that this was out of the question; scorn was only an issue if he was completely vain. She asked if he knew who she was; had he made her into a dead formula? The Black Books, Vol. VII, Page 23

Jung had probably actually started by physically digging holes in his garden, down by the water, to release his fantasies. He then began to imagine doing the same, while seated in his library. He descended into the depths and a fantasy sequence unfolded. The Black Books, Vol. VII, Page 23

He [Jung] had further encounters with Elijah and Salome on December 22 and 25. These critical fantasies signaled a breakthrough from passive witnessing to active engagement. He had broken through a barrier; a method had been found and consolidated. Trusting to his soul's vision, he entered into an exchange with the figures, listened to them, and allowed himself to be instructed. The Black Books, Vol. VII, Page 24

My "scientific" question went: what would happen if I switched off consciousness? I noticed from dreams that something stood in the background, and I wanted to give this a fair chance to come forward. One submits to the necessary conditions-as in a mescaline experiment-so that it emerges. Carl Jung, The Black Books, Vol. VII, Page 25

He [Jung] recalled, "Sometimes it was as if I heard with ears. Sometimes I felt it in the mouth, as if my tongue, formulated words, and then it came, that I heard myself whisper a word' to myself. Under the threshold of consciousness everything was living." The Black Books, Vol. VII, Page 26

St. Ignatius of Loyola’s fifth spiritual exercise instructs individuals to "see with the eyes of the imagination the length, breadth and depth of hell" and to experience this with full sensory immediacy. The Black Books, Vol. VII, Page 26

From 1909 onward in Vienna, the psychoanalyst Herbert Silberer conducted experiments on himself in hypnagogic states. Silberer attempted to allow images to appear. These images, he maintained, presented symbolic depictions of his immediately preceding thought. Silberer corresponded with Jung and sent him offprints of his articles. The Black Books, Vol. VII, Page 26

Toni Wolff was "suffering from depression and disorientation much accentuated by the death of her father." Her father had died the previous year. Much later, in an active imagination with her father, on September 7, 1937, Toni Wolff said to him, "I became ill after your death-melancholic-completely unreal and sunk in the inner world." The Black Books, Vol. VII, Page 28

According to Hannah, "Jung immediately realized that she [Toni Wolff] needed a new goal to reawaken her interest in life," and so he put her to work doing some research for what eventually became Transformations and Symbols ef the Libido. She was stimulated by the material, which had a salutary effect on her depression and disorientation. The Black Books, Vol. VII, Page 28

That autumn, he [Jung] took her [Toni], with Moltzer and his wife, to the International Psychoanalytic Conference in Weimar. A diary entry from January 18, 1912, indicates that she attended a discussion session at Jung’s house in Kusnacht. The Black Books, Vol. VII, Page 28

She [Toni Wolff[noted that Jung read from Transformations and Symbols of the Libido and that the interpretation of the tree and the cross as mother symbols and the discussion of sacrifice and renunciation fully described her own conflict with her mother. The Black Books, Vol. VII, Page 28

Eventually, Dr. [Jung]deals with the sacrifice. Perhaps I must experience this for him-with mother and maybe also with him. I must experience it-that way I was always able to deliver him the problems that he had not thought through to the end-I lived them first-with him-for him-then knowledge. Now it is conscious. Toni Wolff, The Black Books, Vol. VII, Page 29

I must come again much closer to Dr. [Jung], inwardly he is now far from me."… "I think that he has got a lot of Symbols [CW 5]] from me-I inspired it-the revision-I brought him a lot of it. He probably doesn’t know that. Toni Wolff, The Black Books, Vol. VII, Page 29

In an entry on the following day, she [Toni Wolff] noted that the work bound her to Jung-that a spiritual marriage had developed-but that she had to go further. The Black Books, Vol. VII, Page 29

Jung: Yes, I feel him. He fills me with unspeakable feelings. What is it? Dread? Or is it melancholy, looking back, recollection of pain, fear? Who are you? Give me a word. He [Wotan]: I am the man you overcame. -The Black Books, Vol. VII, Page 224

Truly a God of ore, a servant of the Great Mother. What man would be able to compete with the love and the severity of the Mother? That is the gruesomeness of the eternal Mother. You overcome the Mother only through submission. Jung’s Soul, The Black Books, Vol. VII, Page 220

(I] Do you then see no hope?

1. Hope, yes- but beyond the chaos. It's not me sitting on you, but stark actuality. I can't bring salvation, but you can. You must make order patiently. Actuality against actuality. You must defend your life. Go to your work, step by step, and do not let yourself be disturbed. You will find the strength. Don't let off. Take up the next book, do your duty. Close your eyes and ears. look at your image. There is unconcern in agony. Agony, that is your actuality. The primordial man lived and died. He has given you everything that the past could give you. Now you must create the present and build the future. The future will be created. The past lived. It outlived itself What evidence is still needed? Your complaint changes nothing. The Black Books, Vol. VII, Page 221

Don't be surprised. You thought that you knew me, because you saw my beauty in dreams, as you slept blissfully under the silver moon of Africa. But you don't know me. You saw one of my coverings, a mortal appearance that I borrowed from you. As you can't see me, so you can't make out my form. Your soul made a song about me, since she is a woman. What you may always grasp of me is appearance. My words are appearance, borrowed from the chambers of your speech. The golden heart of the world is an appearance, something radiant or shining like gold, like a sun of the world. I come from the heart of the world, I am the heart of the world, I am radiance, not light. I cover myself in solstices, my robe is time, and time is my appearance. I am unable to appear to you without appearance, Oh teacher of the black letters! He, The Black Books, Vol. VII, Page 222

[I]. So look around, gather all your visionary's strength, reach through even the eternal darkness for the sake of human suffering.

I will for your sake, but the gigantic cloud of eternal night is awful. I see a yellow shining stroke from the top left of this cloud in the irregular shape of a streak of lightning, and behind it an indeterminate reddish light in the cloud. It does not move. Beneath the cloud I see a dead black serpent and the lightning stuck in its head like a spear. A hand, as large as that of a God, has thrown the spear and everything has frozen into a gloomy vivid image. What is it trying to say? Do you recall that image that you painted years ago, in which the black and red man with the black and white serpent is struck by the ray of God? This image is connected to it, since you also later painted the dead serpent, and did you not behold a gloomy image this morning, of that man in a white robe with a black face, like a mummy? The Black Books, Vol. VII, Page 220

Oh, you speak of the book, that I forced you to read- a teacher, who should learn from his own children!-it was not I, noble master, who raised himself and was presumptuous. It was a dream vision gifted to me, a gift of heaven, that fell to me that night from the middle of the fourfold division of the world, when I saw the starry heaven of the eternal desert for the first time. Yes, what nights! I wasn't presumptuous, a dream from unknown eternity was. I longed for you, my most beautiful friend, in all cold and foggy darknesses, in all the confusion and sickness of Europe. Yet you were far and only once did I hear a distant message from you. Yes, I have seen your true divine beauty; I didn't do it from the hubris of my imagination, but the dream from the foreign heaven showed it to me. My eye was truly unworthy, my

understanding, dull. I believed that I had seen you, but I saw only your appearance, and I didn't know this. Net: I didn't teach you from myself, from my hubris, but the dream sent from the heaven of the Gods showed it to me. I didn't teach you my wisdom, but I taught you from a book that I found on the carpet, the red carpet of your he-use chamber. It lay in your house. The book didn't belong to me. It was precious and more beautifully written than I could ever write. I never saw more delicate, whiter parchment than this, never was there a blacker ink than that which the book was written with. It was indeed an old book, and it spoke a language which wasn't my language, but one more beautiful and perfect than there truly has been on earth. And how could I have taught you, if that dream hadn't shown it, that thrice blessed dream, that truly flowed to me from the heart of the world. Carl Jung, The Black Books, Vol. VII, Page 223

I didn't deprive you. You deprived yourself through your injustice. Don't you see that the parting is inevitable? For your sake and her sake [Toni Wolff]. The measure of suffering is full and the light of joy and life is burnt out. Another light is to be found elsewhere. Jung's Soul, The Black Books, Vol. VII, Page 220

Jung: I see, you are thinking of that dream of the divine youth, that I dreamed two years ago in Africa. What about it?

Jung's Soul: Didn't you want to learn Arabic? That's connected to it. Something in you longs to be back there. Do you know what it is? It is being alone with yourself. You that you must reconquer, otherwise nothing will happen. So you turn back to him, he will hear your voice again. And he must hear it again, otherwise he can't live and neither can you. The Black Books, Vol. VII, Page 212-213

I don't want to augment your knowledge, on the contrary, I want to bring your knowledge into life. It used to be the opposite. It goes like this now. That's why I read you only those hieroglyphs that you need to establish the relationship with your neighbors, otherwise the religion will not become actual. And it should become actual. But it expresses itself visibly only in the transformation of human relations. Relations do not let themselves be replaced even by the deepest human knowledge. Moreover a religion doesn't consist only in knowledge, but at its visible level in a new ordering of human affairs. Therefore expect no further knowledge from me. You know everything that is to be known from the revelation offered to you, but you are not yet living out everything that is to be lived at this time. Jung's Soul, The Black Books, Vol. VII, Page 216

Jung: Have you anything else to say to me? I'll see what I can do with my time.

Jung's Soul: No, I have nothing else to say to you today. At most: you should begin the bibliography of the literature this evening for the new book. Also you should, beginning next week, you should begin to collect dreams and give patients corresponding directions for preparation. After the bibliography of the literature you should try tomorrow to record all the dreams which you still recall as more or less important, and also 4 further thoughts that concern the theme. You should use the hours of II-12 for this. The Black Books, Vol. VII, Page 218

From what follows in this entry, it appears that Jung was considering writing a book on the subject of dreams. No book was published, but some of the results of the projected work were presented in the form of his unpublished seminars in Swanage (Dorset, England), in the

summer of 1925, on "Dreams and Symbolism." Jung's Soul, The Black Books, Vol. VII, Page 218, fn 187

Yes, I'm thinking about the assignment that Toni has received from the Great Mother. It's underway now. Soon it will become clear. Jung's Soul, The Black Books, Vol. VII, Page 218

What you will learn from me you must apply to your wife [Emma]. You also speak to me and don't know what you have to say, nor what I will say. You should also speak to her like this, and just as I answer your questions, so also will she answer. You trust me to speak from myself, why do you not also trust your wife? Much rather you should trust your wife. Jung's Soul, The Black Books, Vol. VII, Page 216

In the beginning there is the moon and the sun, feminine and masculine, yet the feminine contains the masculine. The second sign is a vessel that contains the four functions, apparently the body which contains the psychic. This is connected with what I told you yesterday about the masculine and the feminine and about the earth. The third sign is difficult: a fishing rod and a fish. The fishing rod is too big and the fish too small, so it can't be caught. The fourth is a scale that is unevenly loaded. The fifth contains the small scale tray, the other side is firmly bound to the earth. The scale no longer moves. Both the lines below are the two fish, which aren't too big, to be placed in the scale tray. The sixth is again the moon, the feminine, which gives birth to three masculine stars that belong together. The two fish are raised up, and somehow hang together with the three small suns. The ..J means the end of the sentence.

[I]. But what in the world does this message mean and where does it come from?

Jung's Soul: From the cosmic, i.e., from what is before birth and after death. The Great Mother Night, which carries the sun in her body sends the message. Reason enough to read it carefully. The first sign is apparently the nocturnal Isis herself, who has taken the masculine into herself. That was in the cards today, the ace of spades that fell to you. You stand in the sign of the feminine. The second sign refers to you, i.e., the message turns to you and says in the 3rd sign that this fishing rod is too big for the fish. The fish that you should catch is still somewhat beyond, also your balance is out of order. You don't stand wholly in the middle. What can that relate to? First we'll look further. The balance should be fashioned in a way that one side of the scale, the right, consciousness, should connect with the earth. That can relate only to your wife, who can give you strength. The other side is Toni. She apparently has the calling to receive the two fish. What does that mean? It seems she has the instruction of the Great Mother about this. In this sense she should be observed, also her dreams. But probably she must be kept hovering, perhaps in the sense that I spoke to you yesterday. The Great Mother then promises the birth of the 3 small suns or heavenly bodies and the two fish between. The 2 fish relate to the Christian and the Antichristian, which in the meaning of the future follow the three suns, which are related to the new religion. The sun is the masculine positive, the illuminator. A triumvirate, you, Emma, and Toni, the symbolic bearers, the Egyptian symbol, indicated in the word "FANDRAGYPTI," pheasant of the Egyptians, Isis, Osiris, Nephthys. Nephthys-Toni therefore receives both the fish, i.e., the night or unconscious side. Both the fish fertilize the mother and cause the birth, the Christian-Antichristian follows behind as the afterbirth. This prediction is good. You can calm down. Jung Soul, The Black Books, Vol. VII, Page 215

What lies in between is in the dream book, but still more in the images of the Red Book.

What happens between the lover and the beloved is the total fullness of the Godhead. That is why both are an unfathomable mystery to each other. Since who would understand the Godhead? But the God will be born in solitude, from the mystery of the individual. The separation between life and love is the contradiction between solitude and togetherness. Jung Soul, The Black Books, Vol. VII, Page 201

11, / 12. Aug. 1919

Dream: Emma, the 2 oldest daughters and I are sort of guests of a rich peasant in southern Siberia or South Africa. He practices ostrich breeding. low thatched building. I prepare a lemonade with ice to combat the heat. Emma reaches with her hand into it and spills the stuff. I am furious and throw all the glasses against the wall. They don't break but fall like a rubber ball to the ground. I leave the room and go into a type of barn. There is a low wide table, on which remarkably old books lie. I take one in brown leather: "Acta Thomasina." The pages are of brown pressed leather. In the middle of each page is an archaic figure of a prophet with his words in hieroglyphic signs alongside. Carl Jung, The Black Books, Vol. VII, Page 202

Yes, the God will be born from solitude-this word strikes me. Thus solitude is coming on. Solitude hasn't even questions. It doesn't ask. It is empty and abysmal. Carl Jung, The Black Books, Vol. VII, Page 204

You say that I am still on the surface? There, where it is still loud, still too much noise. I need sharp ears? I lament my hearing. I still speak too much about myself? How can I do otherwise? One could also say that I speak too little, since the words that could describe the great pain do not want to cross my lips. I understand that one should not speak about this-of the most holy, where the fullness of God shines. It is now cold and rigid in me, a blinking surface of metal, impervious, smooth. Do I speak too much, too much of the outside? Do I speak to the metal wall? Should I perhaps place my ear on it, to hear who speaks behind it, if anyone at all actually speaks behind this gruesome cold? Do I like being reflected in this metal surface? What shamelessness would not be entrusted to the human being? It would again be a carnival piece. Why actually do I want to speak? I certainly don't want to hear. Yet above all I ought to listen. Will the vanity of speech not leave me? And am I delighted by the echo of my voice? Truly I am not deep enough, not even in pain, of which nothing is to be said. Damn, why must I mention it? Shallow surface, so it is, the rage of impotence. I am damned. My heart is cut off from myself. No more access to life. Where are you, source? How deeply buried, covered with pain! Yes-empty-empty as hell. My life has crossed over and I remain. Where do I find you? I am cut off from myself, a hanged man who fell from the bough. And should I begin to live thus? Carl Jung, The Black Books, Vol. VII, Page 205

My soul, should I call you? No, no more hope, no illusion. The terror must be naked, just as helpless as I. This time there are no crutches. We now plunge the rod into the bottomless, behind all possibilities, perhaps in a dullness without end, where the eternal quagmire no longer permits return. Yes, it grows hotter here-perhaps no more return-that is the right word-perhaps a bottomless abyss, a silence, a wordless solitude for the rest of one's life. I know where my life has gone-and there in front stands the metal wall. My ears are dull, my heart is frozen stiff, therefore I speak hastily, to feign the life that I don't possess. It seems to become heavy-metallically heavy-the wheel. I'd like to cry out, to keep from turning into metal. Oh-how did it come? that I became ore? A soundless ore, only heavy and tough, probably lead. In truth the ore has no ears and what speaks there is mere deception. For once I can't feel fear, only rigidity and cold. Carl Jung, The Black Books, Vol. VII, Page 204-205

What tension between the farthest heavens and the deepest hells! The sevenfold darkness-the jubilant heaven's gold-what a speech! But I speak it. I talk, you don't talk. You shouldn't talk. I know that I must talk or rather stammer. I wanted to sing the praise of the marvelous God who appeared to me, I wanted to talk of the bliss of paradise, of the deep stillness of the peace of God, of all blessed and most blessed and the highest raptures which trickled over me profusely by the mercy of that indescribable God-a praise I wanted to sing of the salvation of my heart-I wanted to give thanks to the glory of the thrice holy stellar one-but it is mere words and truly not these those words that are to be said. There are many darker words, kindled in the darkest depths, utterly primordial words, pressed out of the unbelievably ancient and originary. Words without meaning and purpose, pregnant with all futures, sick from primordial longings and impossibilities, quelled in the mud of the centuries, a mystery divined only by someone who has the animal behind him. A folly of impossibility, consequently swollen by creative power. I suspect this. There is no more to be said. I have fear, an otherworldly fear, truly the fear of a meteorite that has fallen behind the Milky Way, no human fear, simply one occurring when nothing existed that might have known fear. A fear that is not actual, so it seems. Something that was never good and was always spoiled, as the source of a new health. That's one way to put it. I could also say: something that was too weak, as the source of the greatest force. I curse this measly stammering, this plantlike blind boring. However something trembles in me and this something wants to speak. For it was something somewhere smelt and touched and something that threatens to come to life. Carl Jung, The Black Books, Vol. VII, Page 205-206

Jung's Soul: I see much that you don't see- trees that grow out above abysses, circling eagles that hover over immeasurable depths. A spirit that came from the East, spreading a whiff of death, he wanted to shroud you in darkness, I resisted him and chased him north to the fire pole, for transformation.

Jung: Who is the spirit of the East?

Jung's Soul: He is a devil of a particular nature, a gloomy devil, a resigned devil, one who is saturated by all the over-ripeness of the East. How should I describe him? Do you know what I mean? No? He is full of the over-ripeness of the East, too old, too fat, too sad, quiet, like oil on water. The Black Books, Vol. VII, Page 207

Three deer fled from the forest and the most beautiful hunter could not catch them. He hunted with hounds and horses and bright spears and yet they escaped him. They jumped into the river and swam through it and the dogs lost their trail. The deer Goddess had rescued them-yes, Artemis. Isn't she beautiful and chaste? Do you know her? And do you know him? Why do you want to hunt on Sundays? Why do you want to catch and kill the beautiful animals? That's why her bear attacked you. That's why you had to sacrifice to the beautiful moon Goddess, you fool. Jung's Soul, The Black Books, Vol. VII, Page 207

Soul: Three serpents that lie on a rock, coiled in a knot. A sword has hacked them. A strong one-armed man wields the sword. His eyes flicker in chaotic passion. It was probably a follower and pupil of Dionysus, who had lost one arm. Where did he lose it? He chopped it off because it seemed foul and inadequate, yes, he himself hacked off his right arm in a frenzy. He no longer wanted to act, but simply to be driven. One also needs to be able to be driven. Why couldn't he let the serpents sleep? Who told him to set his dog on the devil's dangerous hound that wanted to leave him? His wild and untamed drive, which he called a sense of duty, had whispered the wrong thing to him. He wanted to be alone, to rule alone,

intoxicated in solitude far from Gods and men, a castrato of his God. Why do you despise the loving darkness of the feminine, the cooling night? The whisper among the trees, my dark, healing speech? Why did you not speak to me? Jung's Soul, The Black Books, Vol. VII, Page 207

This way shall lead out into the land of men, an assignment. The mystery of the summer morning, the happy day, the completion of the moment, the fullness of the possible, born from suffering and joy, the treasure of eternal beauty, the goal of the 4 paths, the spring and the ocean of the 4 streams, the fulfilment of the 4 sufferings and of the 4 joys, father and mother of the Gods of the 4 winds, crucifixion, burial, resurrection, and man's divine enhancement, highest effect and non-being, world and seed, eternity and rime instance, poverty and abundance, expansion, death and the rebirth of God, borne by eternally creative force, resplendent in eternal effect, loved by the two mothers and sisterly wives, ineffable pain-ridden bliss, unknowable, unrecognizable, a hair's breadth between life and death, a river of worlds, canopying the heavens-I give you the love of men, the opal jug of water; he pours water and wine and milk and blood, food for men and Gods. I give you the joy of suffering and suffering of joy. I give you what has been found: the constancy in change and the change in constancy. The jug made of stone, the vessel of completion. Water flowed in, wine flowed in, milk flowed in, blood flowed in. The four winds precipitated into the precious vessel. The Gods of the four heavenly realms hold its curvature, both the mothers and both the two fathers guard it, the fire of the North burns above its mouth, the serpent of the South encircles its bottom, the spirit of the East holds one of its sides and the spirit of the West its other side. Forever denied, it exists forever. Recurring in all forms, forever the same, this one precious vessel, surrounded by the circle of animals, denying itself, and arising in new splendor through its self-denial. The heart of God and of man. It is the One and Many. A path leading across mountains and valleys, a guiding star on the ocean, in you and always ahead of you. Completed, indeed truly completed is he who knows this. Completion is poverty. But poverty is means gratitude. Gratitude is love. Phanes, The Black Books, Vol. VII, Page 192-193

Truly, I am the sacrifice. completion is the sacrifice.

Completion is joy and foreseeing of the shadow.

Completion is the end.

The end means the beginning, and hence completion is smallness and beginning in the smallest.

Everything is incomplete, and completion is hence solitude. But solitude seeks community.

Hence completion means community.

I am perfection itself, but only he who has attained his limits is complete.

I am the never-dying light, but complete is he who stands between day and night.

I am eternal imperishable love, but complete is he who has placed the sacrificial knife beside his love.

I am beauty itself, but complete is he who sits against the temple wall and mends shoes for

money.

He who is complete is simple, solitary, and unanimous. Hence he seeks diversity,

community, ambiguity. Through diversity, community, and ambiguity he advances toward simplicity, solitude, and unanimity.

He who is complete knows suffering and joy, but I am the bliss beyond joy and suffering.

He who is complete knows light and dark, but I am the light beyond day and darkness.

He is who complete knows up and down, but I am the height beyond high and low.

He who is complete knows the creating and the created, but I am the eternal parturient image beyond creation and creature.

He who is complete knows loving and being loved, but I am the love beyond embrace and mourning.

He who is complete knows man and woman, but I am the man, and of the man his father and son beyond masculine and feminine, beyond child and the aged.

He who is complete knows rise and fall, but I am the center beyond dawn and dusk.

He who is complete knows me and hence he is different from me. Phanes, The Black Books, Vol. VII, Page 193-194

Yes, but you still need to take care of what is yours. You should have asked. I had to make you uneasy. Salome cooks poisonous potions. She is a Medea, adept in magic. Phanes, The Black Books, Vol. VII, Page 194

My God, born from suffering and joy, immortal one, luminously you preside over your way! You middle path full of salvation and damnation, full of fortune and misfortune. Your step beyond the mortal. lament is allocated for us and the smile of dawn. Stay with us, redeemer from suffering-laden infinities, boundary setter, my fate. Carl Jung, The Black Books, Vol. VII, Page 195

She is always there where I don’t look. Do you believe that Philemon can see Ka and know what he is doing? Why would both have different kinds of truth, if they could reciprocally see themselves and know of one another? Consequently Salome is foreign to me as well. I only see my light, never my shadow, since I see out from within- Ka alone can say what Salome is doing. Jung’s Soul, The Black Books, Vol. VII, Page 197

Do you want me to plunge myself into the heat of eternal procreation? Do you want again and again to be blended into the molten flow, in the dissolution of matter? To start all over again from the beginning? But you need the continuation, not the beginning. Jung’s Soul, The Black Books, Vol. VII, Page 198

How should I form my gem, how should I give form to the Gods, if you yourself go on the way of procreation? Haven't you drawn magical appearance from the black rod? If you are not solid, the light that everyone thirsts for will extinguish. Who should live from himself, if you don't do it? Will you borrow life from others through mixing? All are drawn into procreation. Who possesses his soul? You must be solid for everyone, unmixed and cut off. Jung's Ka, The Black Books, Vol. VII, Page 198

If the treasure of Ka comes up then you won't be able to avoid it. Can you repudiate the treasures of Ka? No, you can't. So you also can't reject Philemon's thoughts. The one begets the other. Question no further. You touch on the boundless. Remain with yourself. Do what is yours. Jung's Soul, The Black Books, Vol. VII, Page 199

First and foremost, you [Jung] should see that you are behind. Why did you give me the two kinds of properties? Why did you not separate the opposites? Why did you leave me mixed? This creates the trouble of the standstill. The opposites cancelled each other out. My other half, which is on the side of the earth, is another soul than I. She is between things and you. I am between the eternal images and you. I am mind, she is feeling. I am light, she is dark. The black one is her symbol. You have still not released Salome from her. She is the spirit of the earth that dances poisonous dances, that bewitches and intoxicates, that drinks blood and causes magical sickness. If she were released from the symbol, she would give form, substance, and actual life to the eternal images. But she intoxicates herself in the blood of the holy one. Why? She has not been released from the human symbol. Why do you love the black one? Because she is the dancer- (there is a scratching on the door). Jung's Soul, The Black Books, Vol. VII, Page 186

I will not be your slave-what is the fortune of the earth when it burns like hellish fire? When it makes sick, like poison? The struggle against you is accepted. I will not rest until you have handed over your power to men. Man must live. You should obey. I do not want to do without the beauty of the earth, the fragrance of the fields should not evade me, but the serpent poison should be slain, so that man can wander among the flowers. Salome, The Black Books, Vol. VII, Page 187

You're [Salome] not confusing me. Weakness is a strength. Weaknesses are the strongest powers of human life. I will wrestle from you the mystery of weakness, my weakness. Since I want man to become strong so that he can live on the earth without succumbing to the earth spirits. Carl Jung, The Black Books, Vol. VII, Page 187-188

You [Jung's Soul] don't escape me. The black birds are your retinue, they live from your sacrifice. It does not lie with them. It lies with you. You don't confuse me through feigning the spirit of the dead to me. They are prophets who have become dumb, eviscerated by you, by lovers choked by longing or hate. Circe alone possesses the mystery, not the miserable swines of her garden. Attempt your magic-he who lives his weakness, because he calls it holy, pries loose the rod from you. Carl Jung, The Black Books, Vol. VII, Page 188

You have seen fear in me-do you have the evil eye? This is Philemon's work! He gave you the evil eye. That is his late revenge for the fact that I broke his wing when he was Simon. Why did I have to help the Christians? Salome, The Black Books, Vol. VII, Page 189

The question of my mystery. I have no mystery-pleasure and the sensation of pleasure-

what's that for a mystery? That is only a happening and nothing more. It is the devilish guile of Philemon to let me sense a mystery behind this. It is certainly Philemon who hatched this thought, and not this man. How could a man come to a such a thought? Pleasure is the sensation of pleasure and nothing further. Why should there be a mystery behind this? Why does this man ask me about a mystery behind this? Who gave him this crazy thought? Who goaded him to the impertinence to ask me such? To attribute such a crazy thought to me? Who other than Philemon? Only his evil art can produce such thoughts, that stick to one like a robe of Nessus. But I have no mystery, it is madness to ask me about mysteries, impertinence, cruelty. There is nothing behind sensation, no mystery, nothing beyond or within it. It is sensation alone-yes, laugh at my tears-sensation is sensation, pleasure is pleasure, displeasure is displeasure and nothing further. I do not want there to be a mystery within it-that is a disgusting, crazy thought, dirty and stupid. Salome, The Black Books, Vol. VII, Page 190-191

Don't you notice that Salome goes against morality? She is in her manner pure, pure pleasure, pure sensation, with no thought, dirtied by no mystery-that is her ideal. You have offended her moral sense, you have even undermined it, since doubt no longer leaves her. Jung's Soul, The Black Books, Vol. VII, Page 191

Sensation is pure. Why do you want to mix in a mystery and muddy clear water with it? Salome, The Black Books, Vol. VII, Page 191

And yet you have already betrayed your mystery to us. You are the mystery that stands behind all pleasure, the soul, that touches the earth, you, my sister, who embraces matter, who makes the unsayable experiential. My love belongs to the eternal images, your love to eternal matter. Ka is your father, Philemon my father. So the veil, that deceptively hid the truth, dissipated the mist and created a thousand blind alleys, is rent. Recognize yourself as soul, renounce the purity of your pleasure, you yourself are its impurity, its blending, its mystery. Pleasure contains the eternal meaning, as the image contains the eternal pleasure. Are my images pure? I believed so and have forgotten it. My images breathe the pleasure of the world. And your pleasure gives birth time and time again to the eternal images. Is the deaf pure blue of the sky purity? No, it is blue, because you see matter. What would the crystalline clarity of water be, if you didn't see the water? Only emptiness is pure. Pure pleasure is empty and would therefore be no pleasure. A pure image would be empty and would therefore be no image. Since an image always portrays something. Pleasure wants image in eternity and image wants pleasure in eternity. Sublime one, the 4 ways are accomplished, the 4 sufferings have been fulfilled borne, the 4 joys are fulfilled fulfilled, the offering to the Gods of the 4 winds have been prepared. The final work is accomplished: Salome became sighted. The 4 winds rise up to you, the 4 streams flow to you. The time has come where you alone speak, you God of all true and false Gods, you being of all non-being. We are silent and await your speech. Jung's Soul, The Black Books, Vol. VII, Page 191-192

I tell you, man is completely in God. He is the mediator between God as world and God as seed. Philemon sees God only as goal, Ka only as ground. You see him through me as seed and world. Since as a being God is the greatest and the smallest. Soul, The Black Books, Vol. VII, Page 180

My soul, you should help me obtain and keep that middle point where I am in God and not in God, where I stand between the Gods. Carl Jung, The Black Books, Vol. VII, Page 181

You [Jung] are certainly in God inside and outside and yet you are you, with your truth

neither inside nor outside, but in between, also neither above nor below, but in between. You are not the seed, but its covering. Oh, that this speech were richer! Or better perhaps, if it were poorer. The wealth of the possibilities of representing and describing is a misfortune. Jung's Soul, The Black Books, Vol. VII, Page 181

I am under a spell, a foreign power meddles. Science wants in, probably from you. You have to take care of this. My work is done. Farewell. Jung's Soul, The Black Books, Vol. VII, Page 181

Ka builds temples and tombs for all living Gods. If you are in your self, you are in God. And as God, you are in danger of being walled in and buried alive. Jung's Soul, The Black Books, Vol. VII, Page 182

A God reveals himself in divine and eternal effect and ossifies in it. It is his grave. And so it must be-the unavoidable fate of each God. Jung's Soul, The Black Books, Vol. VII, Page 182

Why should you always be with God and in God? Do you want to be God yourself? And be buried? God is eternally force and spirit. But you have a body. Your body Suffers if you always want to be with and in God. Jung's Soul, The Black Books, Vol. VII, Page 182

Not "outside of yourself," but outside with men with yourself. You are then not only with you, if you are in you, but you can also be outside at yourself and with you, not just within. likewise you are in God, when you are in you, and God is in you, if you are outside with yourself. Jung's Soul, The Black Books, Vol. VII, Page 183

All the world speaks of Philemon, but who speaks of Ka? And yet Ka is the all-creator of beings and forms. Ka, The Black Books, Vol. VII, Page 184

What leads you to joy? The sacrifice of what does not belong to you. But joy is your own self. Jung's Soul, The Black Books, Vol. VII, Page 184

Spirits are always between two people. They live from the relation of two people. Spirits are also dead without relation, not only people. But spirits must be removed from a relation, so that they can die. Jung's Soul, The Black Books, Vol. VII, Page 186

Appearance is visible, what has an effect is dark. The effective one is dark. The one who appears is light. Philemon, The Black Books, Vol. VII, Page 183

Now, it is graspable. We also approach the limits of what is currently understandable and knowable. But you now understand why God is both changing and unchanging? It all depends from where one speaks. When you speak of yourself out of yourself it is somewhat different from when you speak of yourself from the outside, from the world, with the eyes of the world. Even so the two statements contradict each other, so you still are, and the beholding world also is. The same way with God. Seen from your standpoint, he is changeable. Seen in himself, he is unchanging. He knows nothing of change since he does not know himself as a seed. But the seed turns. But what is a seed as a whole? Nothing. Therefore it: the totality does not feel it. But surely the seed feels it, since it feels abandoned and misunderstood by the totality. But the totality does not understand the individual. Therefore the individual must seek the way to God. He must thus draw God into himself. But how does

this happen? This can only happen by his clearly showing God how he has turned, how he has changed. He must explain himself to him. He must find words and expressions by which he can reach God. Man, who must always work as the mediator for the part of God in him and the seed, can never do this through conscious devising or puzzling out, but only through the help of his soul, or through the help of someone who still has the soul of the other in them. The seed must always turn, since that is the godhead of life. Life is movement in its innermost. Serpent, The Black Books, Vol. VII, Page 179

So now hear about another redeemer [Buddha]. He also taught that it is good to avert one's eyes from the created, that it would be better to procreate no longer and that the best thing would be to bring the suffering of the world to an end. He rebelled against the creator of the world and his law of continuously engendering life. He sought remoteness from God and received it, since God always loves the seed, whether it be close to or distant from him. And so he also was again in God, but not crucified, since the seed was not damaged. Jung's Soul, The Black Books, Vol. VII, Page 180

You haven't missed by much. Beyond the seed God comes to meet the shadow, his adversary. When he is fiery glow, his adversary is blue starlight, coldness within fire, snow on the embers. God is in conflict with himself. Both redeemers teach the good, the redemption from good and evil. Yes, both know the good way, even when they contradict one another. But they are one in the good. Yes, if we went toward the good, we would know where and when. For clear simple paths are mapped out for us by the masters, and travelled by countless people. Why don't we take them? We shouldn't strive toward the good, but toward life. life, so it is called in us, is higher than the good, since the good is just a fruit of life. But nowhere is the fruit more valuable than the tree on which it grew. Yes, if we went toward the good! But it is not our time, it does not want it, since it wants life, which is given to our time as more sacred, even certain evil actions appear better and more sacred than the merely good. We cannot defend ourselves. It takes the other road, the one toward life, since life for us is the good, since we know that life can be good. We cannot believe that life must die unlived. We believe that life is a flame that burns in itself and radiates itself. Jung's Soul, The Black Books, Vol. VII, Page 180-181

What are you wondering? One goes on the road to the inner and to arrive at the outer. The other goes toward the outer to reach the inner. Both roads are good and meet each other, and both need to be walked. How should you live differently than one moment in God and the next moment outside of God? If you are and remain inside God, you will be buried in his eternal effect. If you are and remain outside God, you never come to yourself and you remain a shell of yourself, a mirage in your own desert. So at any given time you should be with and in yourself and so with and in God. But if you remain in yourself, the deadly shadow of God overwhelms you and wants to bury you alive. Since God shines out of you and nourishes Philemon and Ka and goes to men and is the nourishment of their God, in so doing he divests himself of himself. So you should do just as God does. You will not live any other way. Jung's Soul, The Black Books, Vol. VII, Page 182-183

Jung: What then is the I? Is it not the same as the self?

Jung's Soul: If you are in you yourself, then you cannot differentiate the I from the self But if you are outside with yourself, then the self is different from the I. Since the self is a great mystery, that I veil just as well as you. -If It is that smallest seed that fills all the heavens, a grain of dead matter and God in all eternity. Amen. I say "Amen," since after

such an implausible statement one must say "Amen" for confirmation. But all mysteries are implausible. I hate all mysteries, therefore I divulge them to you as much as possible. It would be better if there weren't so many mysteries, but they are not to be denied- and finally-without mysteries, there would be no escape from the contradictions. So, if you are outside with yourself, then you feel your I differentiated from the self You feel your self either as a grain of dead matter full of revulsion, dread, and fear of death, or, if you accepted this inner death and held your last supper with this corpse and received the germ of God from this death, then you feel the self as the God in you. But look, there comes Philemon. What does he want? The Black Books, Vol. VII, Page 183

It is good that you see my greatness and your limitation! You begin to find the right measure, you scorner of everything effective and living. I curse my darkness, my eternal abasement and yet I am what has an effect and you are just what appears, you deceitful appearance, charlatan, swindler, who steals the love of man from me. But today is a good day, the day where my curse reaches you-proclaim your limitation, shout out that you steal, that you rob the innocent you cheat and deceive. I am what has an effect and curse you, that the truly effective is always concealed! That's why my brother had to be born the son of a king and all appearance and shimmer had to surround him till the grave, so that he became seen. Who among all the wise ones would have noticed him, if appearance had not emphasized him? Cursed be appearance, which deceives the world for all reality. Truly a good day, Philemon, your wing will be clipped. Jung's Ka, The Black Books, Vol. VII, Page 184

Philemon is frightened. He senses the danger of the earth. He fears the beautiful serpent poison of the earth. His foot was once lamed by a poisonous bite, but wings grew. He knows the power of poison, so he develops the power to fly. He sees the serpent among the roses and therefore wants to be a butterfly. However, do not let yourself be too enchanted by him, since you are a man, a brother of the earth-dwelling animals. How beautiful and familiar is the fortune of the earth! The people you know and love, who know and love you, the trees that lovingly shade this spot of earth, the dewy flowers which greet the sun, the birds that fill the fluttering air of the dawn, shimmering leaves and flowers, the glittering surface of the water, the wind that clouds over the mountains, that is the fortune of the earth. This is also Philemon, the one who loves. The daimons reconcile themselves in man, who found himself, who is the source of the four streams and the spring-bearing earth. Water flows from his peak toward the four winds. He is the sea that gave birth to the sun, he is the mountain that carries the sun, he is the father of the four great streams, he is the cross that binds the four great daimons. He is the incorruptible seed of the nothing that accidentally fell through space. This seed is the beginning, younger than all beginnings, older than every end. I praise the greatness and smallness of man. His suffering fills the earth, his fate is in the smallest and most secret things. Jung's Soul, The Black Books, Vol. VII, Page 184

From June II to October 2, Jung was on military service in Chateau d'Oex. In an association to a dream on the night of July I, he noted apropos Toni Wolff and Maria Moltzer: "Pairs of opposites. Defended against the bad as against the good. T. W. appears to be a limit, since with M. and T. my soul is complete, fulfilled. T. is the second part of my soul-ugly beauty and beautiful ugliness. It must be concluded on the outside, because everything is fulfilled ." He also referred to his "impersonal love" of both of them ("Dreams," p. 17). For Bowditch Katz's account of her meeting with Moltzer on July 30, see introduction, pp. 63ff. The Black Books, Vol. VII, Page 148, fn 3

Truly, Phanes is the consoler. He leads the hands of those who err. He is the

counsellor of the widow.

He fills the empty beaker.

He lays bread on the table of the hungry.

He is the friend of the lonely.

He gives voice to the misunderstood.

He lays a weight on the scales of justice.

He is the wealth of the poor.

His light shines on the mountains.

He is born from sorrow and joy.

The devils too have served him.

He shines in the helpless eyes of the animal.

He is the understanding of what the devils speak.

He is the redemption of the dead.

He is the healing of the sick.

He is the compassion with all living things.

He is the beauty of the crystal.

He is the ascent from sin.

He is the law above all laws.

He is liberation through blood sacrifice.

Where he shines, there is no damnation.

He is the allegory of the highest, the sum of all riddles. Philemon, The Black Books, Vol. VII, Page 165

Why do you love yourself? Because you are one. Why do hate yourself? Because you do not want to be one. But love is also the truth. To be one with yourself is being one with others. Being one with others is immortality. Don’t all times and all peoples live in you? Be one with yourself and you will cross over. Only the individual dies. Philemon, The Black Books, Vol. VII, Page 168

Will you finally listen? Am I less than Philemon? Is white better than black? Philemon called me his shadow. I call him my shadow. I am solid, he is thinner than air. His truth is a shadow, a breath, fleeting and already blown away. I am a rock of ages. Do you think that I am less than him, since I am damned to chase after my shadow? Is he not condemned to always precede me? He's only my herald, my forerunner. What then comes, is me. I endure, he comes and goes. When he ascends where I have yet to climb, I am still with you long after he has gone. I am your truth, which endures, he is a fleeting light, a stray ray of sunlight. Hence listen to me? You spoke with Philemon about immortality? Did you see how he spread green and sky blue veils? No, since your eyes were already blindfolded. Do you think you now know something about immortality? A leaf that falls from the tree-an autumn day-yet the tree remains-how long?-A winter day-the axe chops its roots-and now-where is the tree?-It makes coffin boards-it cooks soup-it is a chair leg-it is tabloid paper-it is ash-decay-dust-the tiniest root of the smallest plant inhales one of its atomsyes, where is the tree? Who is the tree? Where does Philemon's divine work of delusion remain? He taught you how small you are. But do you know how large you are? But how you ought to know it! You have eyes only for how immense and vast the world is, ears to hear how soon the sound of speech trails off in the distance, muscles to teach you how weak you are. The light of the day blinds you, and nevertheless you always look toward the light. But you don't see me, since your eyes are made for light. Philemon truly planted these eyes in you. But you don't know that you have eyes behind your eyes, ears behind your ears, dark eyes, shadow ears that I planted in you. These see and hear into what is infallible, unmistakable, into that which lies behind all light, into the eternal night of truth. You see with these eyes into what is smaller where you are large, you hear with these ears the faintest voices that reach you from the starry distance . .,. These eyes are vast like a starry heaven and these ears hear further than the limits of the zodiac. Do you know how immense you are? Philemon would like to make you believe that your life returns, like leaves on the tree. But didn't the life of the tree go into the leaf? Didn't the leaf fall?.,. Does it not lie rotting in the damp ground? But what is a leaf? It covers a heavenly vault with a million inhabited worlds. Does the vastness have a limit? Has the smallness a limit? Is there nothing in all eternity vaster than the vast and smaller than the small? The earth is a seed in the heavens. A speck of dust on the earth is as vast as the earth in the heavens. And the speck of dust is as vast as a heaven, as many heavens, numberless worlds, since where is infinity limited by a border? If Philemon goes to the great Gods and you sit small and solitary in the shadow of the earth-where does your I go, the living I, which you yourself are and without which you cannot be? Why do you feel the eternity of your I? Indeed, why do you want the eternity of your I? And why is it a sick relinquishment not to want eternity? The light of the day blinds you, it indicates the opposite to you. You see with eyes of the day, listen with ears of the day, wish with a heart of the day and therefore want to go up with Philemon to the great Gods and but you are not the sum of the great Gods you can see the deceptive appearance of this hope exposed daily. You lie to your own face, if you believe such. See with my eyes, listen with my ears! A laughable and serious mystery! Why am I damned to trail after Philemon? He is the worthy and beautiful radiance, only my shadow-he speaks great works, he is a mountebank of beauty and truth-but my truth makes one laugh-the Gods laugh at the mere mortals-you did not laugh when the great God Man was spoken of- you shuddered out of respect-your Christ even called himself his Son and you found it so beautiful and worthy-but that your immortal I-son will be a dwarf, who wouldn't laugh? The great God Man laughed at his laughable immortality. But the dwarf thought that the great God takes satisfaction in him. The tree becomes a leaf. The leaf is the I, as well as the whole tree. The I of the tree becomes manifold in the leaves and each leaf is the whole tree-I. Yes, it is smaller than the whole tree and yet not less than the I. Is not every cell of the tree-! an I, and again every grain in the cell an I of the cell, the I of the leaf, the I of the tree?

How many worlds does a tiny grain contain? What is the smallest unit of life? How great must something be, that it can still live? And how small should something be, that it can no longer live? As the Son of Man was shrouded in the great God Man before his appearance and was one with him, so in you is the Son-I enclosed in the smaller world, your I not less than you yourself. It is infinitely much smaller than you-but what is small? What is great? And because he is enclosed shrouded in you till the final hour, so he is called the shrouded one or he who is enclosed in the egg. Yes, he flies away like a bird at the hour of death. Ka, The Black Books, Vol. VII, Page 169-170

The truth? Should I choose? Since you ask me, is truth perhaps in me? Yes, the truth is in me: I am. That is the first principle of all truth. Carl Jung, The Black Books, Vol. VII, Page 171

What God does not thirst after temples and altars? And what man doesn't want to see his God honored? Show me the God who won't let himself be caught by temples! KA, The Black Books, Vol. VII, Page 174

If God no longer understands me, I must recede into remoteness from God. I must protect myself from his loving vengeance. Remoteness from God is procession along the 4 false ways, it is crucifixion, it is Abraxas. The 4 false ways are: being one with the outer worldly being, & being one with the soul, being one with splendor, Philemon, being one with the shadow, Ka. Jung's Soul, The Black Books, Vol. VII, Page 177

If I look with the eyes of man, then God changes, since man does not understand how God changes himself. But if I speak from the essence of God- and I did exactly this-then God is unchangeably the same, and he doesn't understand himself as a seed, since above all he is incapable of understanding himself as a singularity, since his essence is totality, and generality, he does not know from omniscience, just as he also does not know himself as existing from universal essence. Jung's Soul, The Black Books, Vol. VII, Page 178-179

But the son taught men that it is good to turn one's eyes away from the created, that it is better to procreate no longer, and that the best thing is to wait for the imminent end and the fulfilment. But the son was a man and the seed in him rebelled against the law of the world creator. But the love of God followed him and embraced him in bloody death. Thus the seed was damaged. Why? It didn't seek the remoteness from God. It was not allowed to seek it, since that age was not allowed to know about remoteness from God. Jung's Soul, The Black Books, Vol. VII, Page 179

You [Jung's Soul] went ahead of me, now you follow me. I am the leader. I am the fire that advances, you are a helpful arm that supports the wavering. I am what is to come, you are the fullness of the present. You are joy and enjoyment, discord and lies. You are the helper of men in good and evil. I am the fiery path of fate. You are errancy in good and evil. I am merciless truth. I am past and future. This man is my present. That is why he is my error, since I was and-I will be, but am not. My present is an error. This man errs and you exist. That is why you are always present, since man always errs. Why must he err? He is a star seed, he errs through the unlimited, he fell down from the unknown. He continues to err. His errancy is his truth; He would do well to know it. Through errancy he lives. Philemon, The Black Books, Vol. VII, Page 147

I piled up the ore-red stones-gold-shining things from ancient shafts. If you knew what

Atmaviktu the ancient brought, which shimmering serpent skin he shed when he became Philemon. Dangerous poisons, daimonic luminous things-a shimmering ground for the feet of the lovers. Soul, The Black Books, Vol. VII, Page 148

He [Philemon] spoke about me-that I was related to you-mortal with you-the life of your body, your solar mantle. Philemon is immortal. The star seed in you is immortal. It is a piece of the world, a Pleroma, a light and a darkness. Light insofar as it is differentiated from the Pleroma; darkness, insofar as it is the Pleroma itself. Jung's Soul, The Black Books, Vol. VII, Page 148

The light shines out of difference. Differentiation strengthens the light of the star-Philemon raises himself higher. His head is in the blazing fire. He burns upward to the eternal fiery heavens. What is it? A weight lies on me-a burden? Is your body burdened? Is a poison in it? I see-you have not fulfilled the sacrificial service. It should be fulfilled. Jung's Soul, The Black Books, Vol. VII, Page 148

You know, noble one [Ha], that you can't touch us. We are not frightened, you darkest apparition. And because you know that, you come without claims, without will, without power, only with a request. It burns you somewhat. Shall I tell you what? The grain of gold, that fell into your eye. That's why you want night, so that one doesn't see it. Yes, old liar and deceiver, squirm as much as you like. Your threat is powerless. You ask if one could mercifully release you from the gold grain. Would you say that that is the truth? Jung's Soul, The Black Books, Vol. VII, Page 149

Oh-how it burns- like hot lust, like hellish pain. Give water-quench the eternal fire-a knife, that cuts out the blaze bloodily. A chisel and hammer strike-that sprays out the glowing grain- still not enough. Touch me, touch me-you must participate in my torment-how can it be otherwise? let mystery surround you. A thousand dark coats, for your act of redemption- I weave an impenetrable mystery for you are protected- Ha, The Black Books, Vol. VII, Page 151

Ha. Why did my mother bear me- I crawled out of a stone-do you know the ridiculous entity that calls itself my mother- one could call it a stake, a sharp block or a cone. It's beautiful, it's pointed above and completely round underneath and evenly proportioned on all sides. But I crawled out of the top. She can't laugh and can't cry and is totally like hard stone. There is a mark, a sign on earth, that the unpopulated earth is embossed with a law, that everything has to be regular, everything has to be straight or circular. The old fire can melt and burn away everything, but the black mother stone never melted once it had been formed. I tremble, its shadow stands above, bright glowing peak on peak. My father, the fire, concocted this. I hate my father, whom I still must serve without cease. Who but I always changes and disturbs the quiet straight and circular work of my mother, I, who have inherited the fire of my father? I love everything regulated because I love my mother and always disturb it. Oh, how it captures and soothes me, when I see what is straight and regulated. I must be there and disturb it, or at least disturb something; it excites me to bring the straight out of its course. To cross something with a bent line, to suddenly distort something regular-I can't let it pass. Then why should the cone that my father irrefutably crafted go tip to tip with my mother's? Something crooked would do just as well. That's why I lodged a grain of sand between them, which mother could not pulverize and that my father's fire could not melt. likewise not finding it on earth, nonetheless I caught it when it plummeted from the stars. That was good stuff that never fails to plague- I shouldn't say it out loud-it is man. He shouldn't know that he lies between two cone tips that want to meet each other. He's always

wanting to make himself soft and tear himself up because of it, the fool, instead of making himself hard and fireproof. He always wants out of the press, one moment toward earth, one moment toward heaven. But he can't do it; he is held captive and if he were clever, he would be strong and fireproof. He would be like a crystal, but I also disturb him, since I know how one makes him erratic. That is my secret. You're not going to have it, you know enough. Ha, The Black Books, Vol. VII, Page 151-152

You lack dirt. Your understanding has no dung in it. The two diagonals, however, are you yourself. The circle is the sun. One has the sun, the other doesn't. That's why you are diagonal. However there must be one that stands straight and goes over the bridge, but that leaves the two suns behind it and becomes straight. That's why it has to go under again and coil around itself, then it has the sun in the belly of the upper cone. It will stay longer with this, but the other longs for the second sun. But the other sun is dark in the belly of the lower cone. You see that he who is horrified at himself has the sun as a head, and as a wheel is entirely sun, and goes straight on the serpent's way and it is no longer straight above, but a small tail upward-that is funny! Have you learned something? HA, The Black Books, Vol. VII, Page 153

Soul: Did you hear what he said? Do you know that this is the truth seen from behind? But this is the truth. So listen now to the teaching and the song of the front side of the truth:

Philemon: Phanes is the God who rises agleam from the waters.

Phanes is the smile of dawn.

Phanes is the resplendent day.

He is the eternal undying present.

He is the gushing of the streams.

He is the soughing of the wind.

He is hunger and satiation.

He is love and lust.

He is mourning and consolation.

He is promise and fulfilment.

He is the light that illuminates every darkness.

He is the eternal day.

He is the silver light of the moon.

He is the flickering of the stars.

He is the shooting star that flashes and falls and lapses.

He is the stream of shooting stars that returns every year.

He is the returning sun and moon.

He is the trailing star that brings wars and noble wine.

He is the boon and fullness of the year.

He fulfils the hours with life-filled enchantment.

He is love’s embrace and whisper.

He is the warmth of friendship.

He is the hope that enlivens the void.

He is the magnificence of all renewed suns.

He is the joy at every birth.

He is the blooming flowers.

He is the velvety butterfly’s wing.

He is the scent of blooming gardens that fills the nights.

He is the song of joy.

He is the tree of light.

He is perfection, everything done better.

He is everything euphonious.

He is the well-measured.

He is the sacred number.

He is the promise of life.

He is the contract and the sacred pledge.

He is the diversity of sounds and colors.

He is the sanctification of morning, noon, and evening.

He is the benevolent and the gentle.

He is salvation.

But after this eulogy Philemon sat down in the gate of splendor and closed his eyes and looked at the light of the eternal present.

And after a while, he rose up and said:

"Truly, Phanes is the auspicious day."

He sat down again and remained in contemplation. And after some time passed, he

rose for the third time and said:

"Truly, Phanes is the work, its accomplishment and reward."

He is the troublesome deed and the evening calm.

He is the step on the middle way, its beginning, its middle, and its end.

Phanes He is foresight.

He is the end of fear.

He is the sprouting seed, the opening bud.

He is the gate of reception, acceptance and offering.

He is the spring and the desert.

He is the safe haven and the stormy night.

He is the certainty in desperation.

He is the solid in dissolution.

He is the liberation from imprisonment.

He is counsel and strength in progression.

He is the friend of man, the light emanating from man, the bright glow that man

beholds on his path.

He is the greatness of man, his worth, and his force. Philemon, The Black Books, Vol. VII, Page 157-159

Man is never his best. Therefore I say unto man:

Be blessed in your poverty, be gentle, meek and merciful, bear vilification and persecution, since a light shines before you, that will not leave you secrecy in darkness. If you are angry, do not say, we are not angry, but be mindful of your poverty and reconcile yourself

quickly. Be no enemy no one's enemy, otherwise you will set yourself against yourself. But your poverty is too great that it could be at odds with yourself. Do not say: we love our enemy.20 This lie would be an extravagance in view of your poverty. leave your enemy alone, so that his hostility may devour itself. Do not wish to be perfect like the Gods, but attend to your poverty and nakedness, so that the imperfect and weak als-e in you does not completely perish. Your perfection would be obnoxious and an unfair burden for your neighbor. Consider bearing your poverty yourself rather than burdening your neighbor with the sham of your perfection. Do not forget to give alms to your poverty. But when you pray, do not beg the Gods, but wish that the glory of God perfects itself, that his law which is laid up in you fulfils itself, a-oo that you are able to bear your poverty in modesty, so that the light that ttgltts illumines the darkness of your path may stream brighter. Wish, when you pray, that what is necessary will be fulfilled, not what you take to be necessary, but what is inherently unavoidable. Your poverty does not bear wishing for more. No one can serve a master, but each serves himself, since he needs help for the sake of his poverty. The rich need no help. Therefore I say unto you: care for your life, what you eat and drink, and also for your body and what you put on. Isn't the dish as important as life? And doesn't your body also need clothing? Aoo Shouldn't your body also be healthy and your life secured, so that you don't become a burden to your brothers? Aren't they also as poor as you? Look at the birds of the sky don't they carry plumage for their protection? Don't they build warm nests? Don't they seek their nourishment with luck and hard work? Have you ever seen a raven feed others? Therefore serve your body, the patient servant, so that it remains healthy. SerVe Help your soul, the arrogant daimon, so that all false godliness and higher humanity fall from her, so that you may look at God. Nothing will come to you that you have not earned with honest effort. Do penance for every unearned gift that heaven has sent you, so that you don't contaminate yourself with godliness. Take thought for the morrow, since tomorrow will have enough plagues. You hypocrites, first pull out the beam from your eye and wait till your brother asks you to free him from the splinter in his eye. If however your brother loves the splinter in his eye, why should you get mixed up with it? You should certainly not give that which is holy unto the dogs, nor cast pearls before swine, but are then your brothers and sisters dogs and swine? Ask, but do not lay on, knock, but don't be pushy; it is not certain whether you will be received, since your brothers are poor and you should not provoke them to extravagance. But stinginess consumes itself, and the inheritance does not pass to you. Go the way of your inner law while observing the outer law of love. This middle way is sometimes narrow and sometimes wide. He who does not go on this way has damnation in his heart.

You may recognize the fertile by their fruits, but thank the infertile for having spared the world a monstrosity.

He who fulfils the law of inner necessity has the kingdom of the heavens in his heart,30 since he experienced the day of happiness. Do not act out of disunity with yourself, but from the fulfilment of your poverty."

But after that Philemon stooped, and touched the earth with his hands and asked it for forgiveness since he had uttered a teaching. Then he walked back into the hall to a pool of water and purified himself from the presumption of teaching. He exchanged his white cloak for a brown coat and walked across the bridge to the land of men. He entered there into a way-side chapel. In the xx A crucifix hung above the altar.

Phil. bowed and said to him: My brother, forgive me my error, I have sinned against your word. I taught otherwise than you have. But if I err in this way, teach me to recognize

the truth."

But the crucified remained silent, since he had completed and sealed his truth with his death and in such a way left room for the truth of his brother. Philemon, The Black Books, Vol. VII, Page 159-161

"I come to my psychology only with the Egyptians. It fits like a glove." Toni Wolff, The Black Books, Vol. 2, Page 215 Carl Jung, The Black Books, Vol. VII, Page 215, fn 181

Grant me a glimpse. Proceed to the completion of the work.

1. [“]He spoke about me—that I was related to you—mortal with you—the life of your body, your solar mantle. Philemon is [1/2] immortal. The star seed in you is immortal. It is a piece of the world, a Pleroma, a light and a darkness. Light insofar as it is differentiated from the Pleroma; darkness, insofar as it is the Pleroma itself. The light shines out of difference. Differentiation strengthens the light of the star—Philemon raises himself higher. His head is in the blazing fire. He burns upward to the eternal fiery heavens. What is it? A weight lies on me—a burden? Is your body burdened? Is a poison in it? I see—you have not fulfilled the sacrificial service. It should be fulfilled.” Carl Jung, The Black Books, Vol. VII, Page 148

Jung: Your [Jung’s Soul] advice was good and gave me good sleep. Now I come to you to lay before you the thing that presently and always is the hardest for me. Perhaps you have some good advice. I know that T. [Toni Wolff] is quite valuable to me, but also quite worthless. I would like to come to some clarity, without doing her an injustice and also avoiding above all doing something too drastic and incorrect. Speak to me and help me, as you have already helped me. Speak to me! Carl Jung, The Black Books, Vol. VII, Page 208

[I]. But who are these people?

Those whom you live with.

[I] . Should I revere them?

1. Not revere, but treat them as bearers of the principles of honor. You must let Toni go until she has found herself and is no longer a burden to you. Your friends should be no burden and you their donkey. The Black Books, Vol. VII, Page 213

Years later, Toni Wolff noted, "His [Jung] anima is naturally against me, like all women" (November 5, 1937, Diary K, p. 181). The Black Books, Vol. VII, Page 213, fn 174

Jung’s Soul: I didn’t deprive you. You deprived yourself through your injustice. Don’t

you see that the parting is inevitable? For your sake and her sake. The measure of suffering is full and the light of joy and life is burnt out. Another light is to be found elsewhere. Jung's Soul, The Black Books, Vol. VII, Page 330

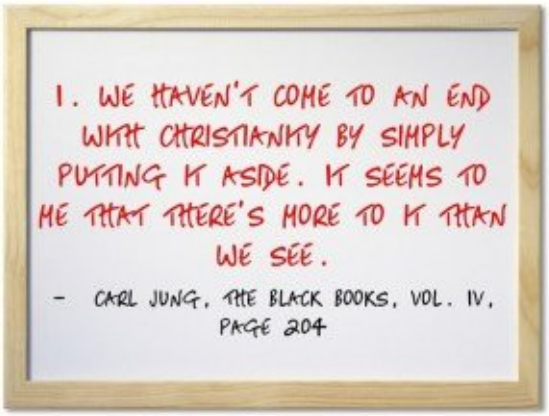
Jung: Do you then see no hope?

In August, Jung, his wife, Toni Wolff, Hans and Suzanne Trüb, and Emil Medtner went sailing and camping on an island in Upper Lake Zürich. In September they visited the village of S-Charl in the Lower Engadine and went hiking in the Alps (Ljunggren, The Russian Mephisto, p. 137). The Black Books, Vol. VII, Page 221, fn 198

Sunday/Monday. In 1923, Jung gave a talk on "Psychological types" at the International Congress for Pedagogy in Montreux (CW 6). Sometime in 1923, Jung made a painting that featured Philemon and other figures (The Art of C.G. Jung, cat. 66, p. 145), with the following inscription on the verso: "We fear and we hope: will you sacrifice the laurel of eternity to the bridal expectant earth? our feet stand in the void and are granted no beauty and fulfillment. will the promise be broken? will the eternal marry the temporal?" (ibid., p. 147). Jung gave the painting to Toni Wolff. The Black Books, Vol. VII, Page 223, fn 227

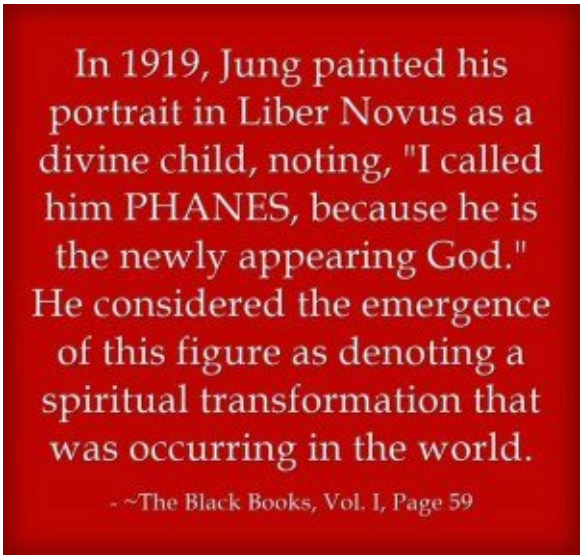
After 16 XII XI had a regressive incestuous dream with destructive symbols. The attempt to go to the anima was apparently misguided. Had bad results. Since the death of my mother, the A. [Anima] has fallen silent. Meaningful! The Black Books, Vol. VII, Page 235, fn 236

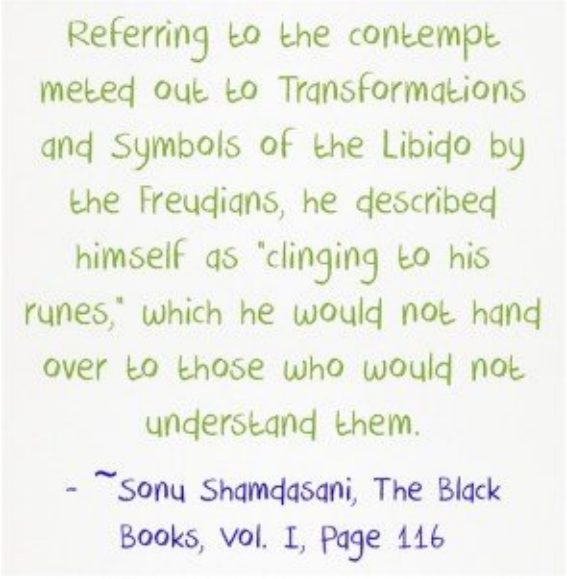
See above, p. 232. In a diary entry of September 12, 1924, Toni Wolff wrote: "Does he still see me as anima? Because he is Philemon?" (Diary B, p. 6). On December 27, 1924, she wrote: "Anima Toni-substitute, because anima is primary, no unconditional attitude toward me. . . . C. told me that I had not been exactly like the anima. The anima said that I was indecently clever" (Diary B, pp. 76, 88). The Black Books, Vol. VII, Page 235-236, fn 237

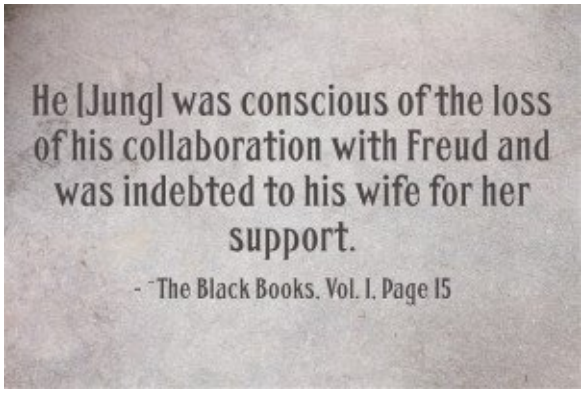

I. WE HAVEN'T COME TO AN END WITH CHRISTIANITY BY SIMPLY PUTTING IT ASIDE. IT SEEMS TO ME THAT THERE'S MORE TO IT THAN WE SEE.
- CARL JUNG, THE BLACK BOOKS, VOL. IV, PAGE 204

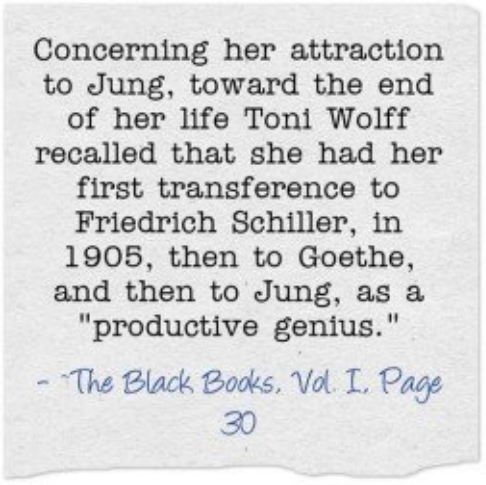
Years later, she [Toni] recalled walking in her youth near the Burgholzli with her parents and thinking:
"there would be a doctor who had significance for me. Perhaps I wanted to become crazy for that reason-indeed I ended up with C[arl]. I knew exactly what I wanted from him-relationships with genuine people."
-Sonu Shamdasani, The Black Books, Vol. 1, Page 27-28

[2]Black Books


In 1919, Jung painted his portrait in Liber Novus as a divine child, noting, "I called him PHANES, because he is the newly appearing God." He considered the emergence of this figure as denoting a spiritual transformation that was occurring in the world.
- ~The Black Books, Vol. I, Page 59


Referring to the contempt meted out to Transformations and Symbols of the Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them.
- ~Sonu Shamdasani, The Black Books, Vol. I, Page 116


He [Jung] was conscious of the loss of his collaboration with Freud and was indebted to his wife for her support.
- ~The Black Books, Vol. I, Page 15


Concerning her attraction to Jung, toward the end of her life Toni Wolff recalled that she had her first transference to Friedrich Schiller, in 1905, then to Goethe, and then to Jung, as a "productive genius."
- ~The Black Books, Vol. I, Page 30

I caught sight of a woman [Toni Wolff] three years ago. whose soul seemed to me more valuable than my marital anxiety. I conquered my fear out of love for her.

- Sonu Shamdasani. The Black Books. Vol. I. Page 27

On April 26, 1936, Wolff noted in her diary: "I still transfer father symbols onto C. That is why I am never entirely with myself and am no counter-weight to him" (Toni Wolff, Diary' J, p. 101). -The Black Books, Vol. I, Page 30, fn 86

- ~ The Black Books, Vol. I, Page 30, fn 86

In a diary entry of March 4, 1944. Toni Wolff referred to "31 years of relationship and 34 years of acquaintance." This confirms that her relationship with Jung began sometime in 1913.

- The Black Books, Vol. I, Page 30

At the beginning of her analysis T.W. had the most incredible fantasies, a whole eruption of the wildest fantasies , some even of cosmic nature. But at that point I was so preoccupied with my own material that I was scarcely able to take on hers. But her fantasies entered exactly into my line of thought.

- ~ Aniela Jaffe, The Black Books, Vol. I, Page 30

In the November 15, 1913, entry in Book 2, following his account of the dream around December 1912 of the dove that transformed itself into a small girl and then back into the dove, Jung noted, "My decision was made. I had to give all my faith and trust to this woman [Toni]."

-The Black Books, Vol. I, Page 29

An important figure in Jung's fantasies was that of Ka, from Egyptian mythology. Wolff had her own figure of Ka, and also had dialogues with Jung's Ka. In an active imagination on January 11, 1926, Wolff's "I" had a dialogue with Thot, the Egpytian God of writing.

- The Black Books, Vol. I, Page 32

On September 20, 1910, at the age of twenty-three, Toni Wolff was brought by her mother to see Jung According to her sister Erna, he had successfully treated the son of a friend of her mother's, who consequently recommended Jung.

- The Black Books, Vol. I, Page 27-28

In November 1912, Jung returned from his New York lectures. In a diary entry of December 29, 1924, Toni Wolff noted that twelve years before, on Jung's return from America, she went to him and "spoke of relationship."

~The Black Books, Vol. I, Page 29

On January 30, she [Toni] noted: earlier:

C.'s [Carl's] Ka to me
mine not received by him
C.'s Ka speaks about the
abyss and the death he sees.
I want to let myself drop down.
~The Black Books, Vol. I, Page 32

~The Black Books, Vol. I, Page 32

In Memories, Jung recalled that during this period [1914] his family and profession "always remained a joyful reality and a guarantee that I was normal and really existed."

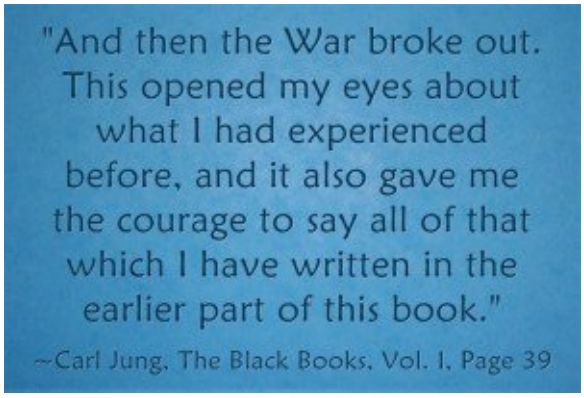
- The Black Books, Vol. I, Page 36

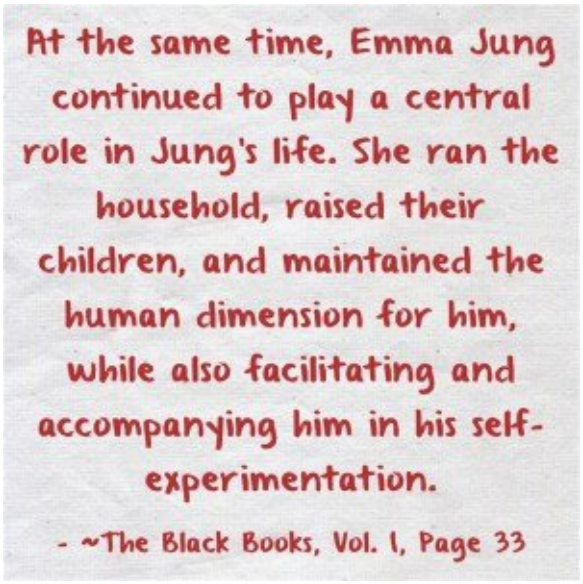
In 1954, while discussing active imagination, Jung said that "the reason why the involvement looks very much like a psychosis is that the patient is integrating the same fantasy material to which the insane person falls victim because he cannot integrate it but is swallowed up by it."

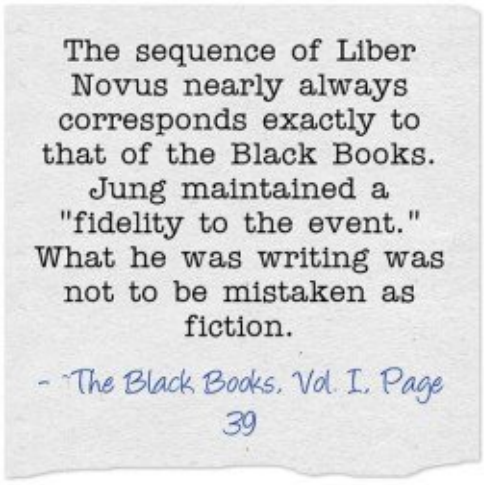
~The Black Books, Vol. I, Page 38

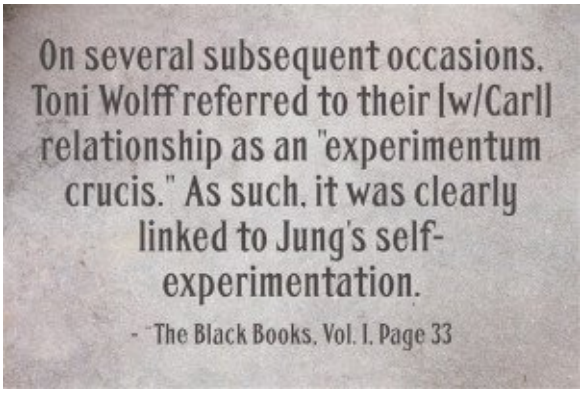
The meaning "only lives when we experience it in and through ourselves."

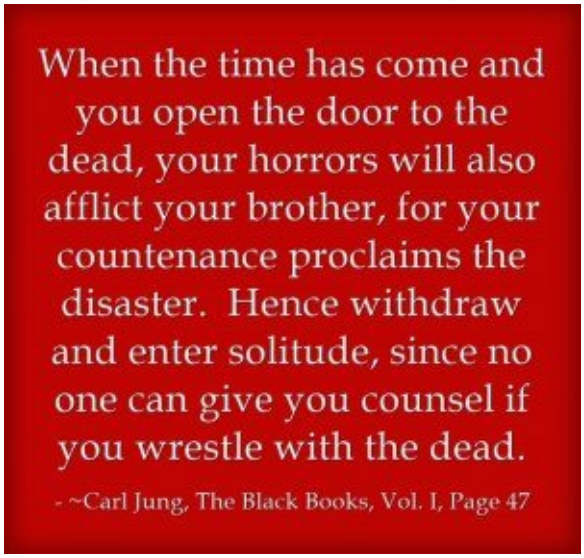
- ~Carl Jung, The Black Books, Vol. I, Page 36

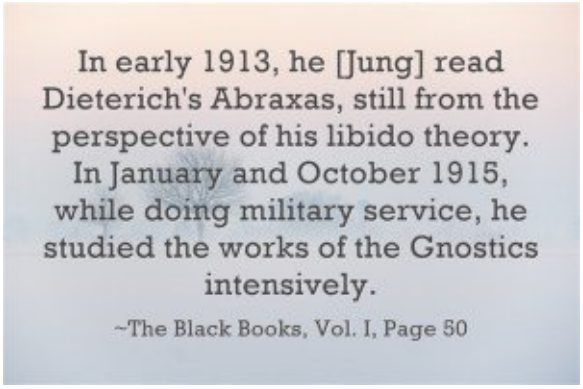

"And then the War broke out. This opened my eyes about what I had experienced before, and it also gave me the courage to say all of that which I have written in the earlier part of this book."
~Carl Jung, The Black Books, Vol. I, Page 39

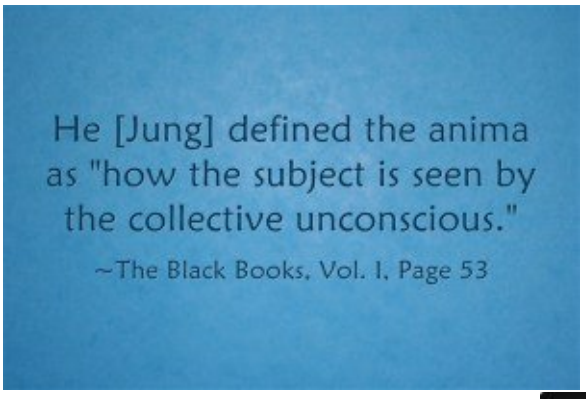

At the same time, Emma Jung continued to play a central role in Jung's life. She ran the household, raised their children, and maintained the human dimension for him, while also facilitating and accompanying him in his self-experimentation.
- ~The Black Books, Vol. I, Page 33

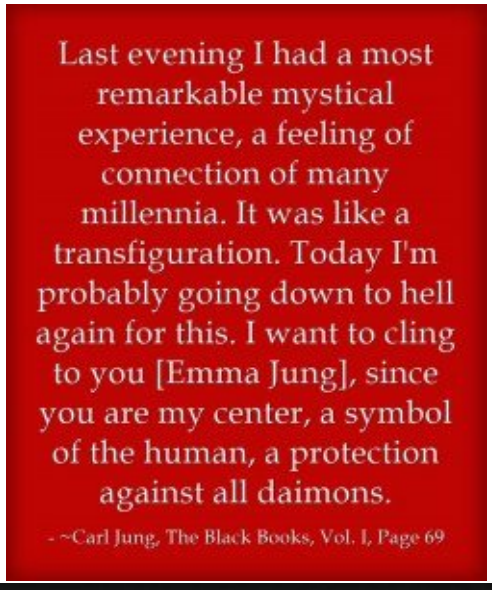

The sequence of Liber Novus nearly always corresponds exactly to that of the Black Books. Jung maintained a "fidelity to the event." What he was writing was not to be mistaken as fiction.
- The Black Books, Vol. I, Page 39

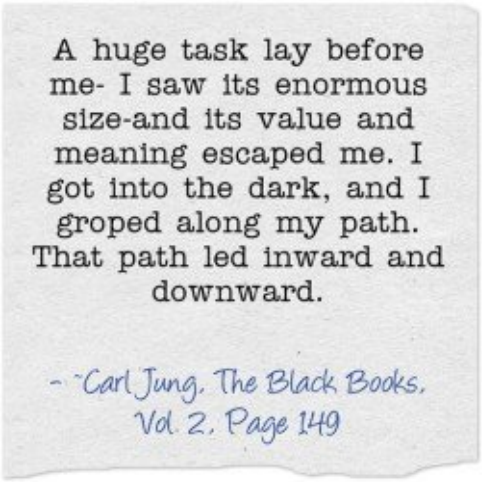

On several subsequent occasions, Toni Wolff referred to their [w/Carl] relationship as an "experimentum crucis." As such, it was clearly linked to Jung's self-experimentation.
- The Black Books, Vol. I, Page 33

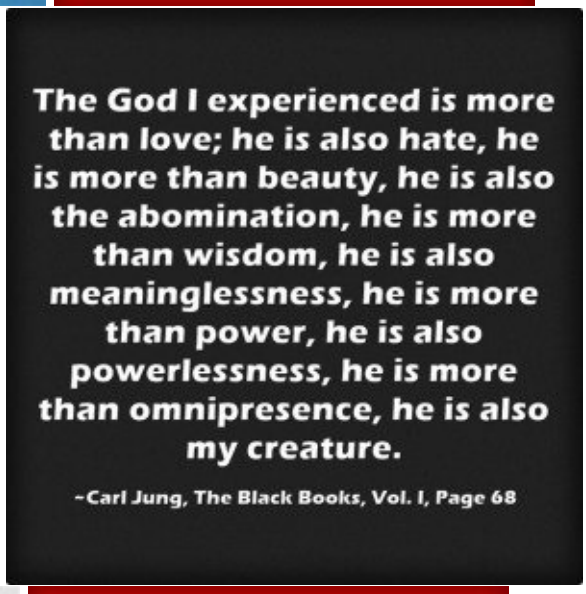

When the time has come and you open the door to the dead, your horrors will also afflict your brother, for your countenance proclaims the disaster. Hence withdraw and enter solitude, since no one can give you counsel if you wrestle with the dead.
- ~Carl Jung, The Black Books, Vol. I, Page 47


In early 1913, he [Jung] read Dieterich's Abraxas, still from the perspective of his libido theory. In January and October 1915, while doing military service, he studied the works of the Gnostics intensively.
~The Black Books, Vol. I, Page 50

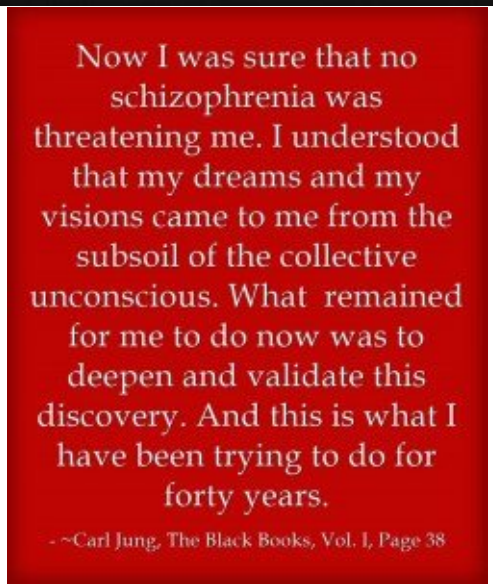

He [Jung] defined the anima as "how the subject is seen by the collective unconscious."
~The Black Books, Vol. I, Page 53


Last evening I had a most remarkable mystical experience, a feeling of connection of many millennia. It was like a transfiguration. Today I'm probably going down to hell again for this. I want to cling to you [Emma Jung], since you are my center, a symbol of the human, a protection against all daimons.
- ~Carl Jung, The Black Books, Vol. I, Page 69


A huge task lay before me- I saw its enormous size-and its value and meaning escaped me. I got into the dark, and I groped along my path. That path led inward and downward.
- ~Carl Jung, The Black Books, Vol. 2, Page 149


The God I experienced is more than love; he is also hate, he is more than beauty, he is also the abomination, he is more than wisdom, he is also meaninglessness, he is more than power, he is also powerlessness, he is more than omnipresence, he is also my creature.
~Carl Jung, The Black Books, Vol. I, Page 68

Beginning on August 20 [1917], he [Jung] drew a mandala on most days. This gave him the feeling that he had taken a photograph of each day, and he observed how these figures changed. He recalled that he received a letter from "this Dutch woman"-Moltzer- "that got on my nerves terribly."
- ~The Black Books, Vol. I, Page 61


Now I was sure that no schizophrenia was threatening me. I understood that my dreams and my visions came to me from the subsoil of the collective unconscious. What remained for me to do now was to deepen and validate this discovery. And this is what I have been trying to do for forty years.
- ~Carl Jung, The Black Books, Vol. I, Page 38

In Jung's fantasies in 1922, Egyptian mythology had played a significant part in formulating the role and the tasks that he, his wife, and Toni Wolff had to fulfill.

- ~The Black Books, Vol. I, Page 90

On August 22, 1922, Jaime de Angulo wrote to Chauncey Goodrich issuing "a challenge to all brother-neurotics- go, my brethren, go to the Mecca, I mean to Zurich, and drink from the fountain of life, all ye who are dead in your souls, go and seek new life."

- The Black Books, Vol. I, Page 81

A critical chapter in Jung's self-experimentation was what he termed the integration of the anima. Toni Wolff saw this as one side of the story, as it also involved the process by which he had "introjected" her.

~The Black Books, Vol. I, Page 95

In 1944, apropos a dream, she [Toni] noted that Jung placed undue stress on the subjective level, "because he had to realize the anima, but he thereby introjected me and took my substance."

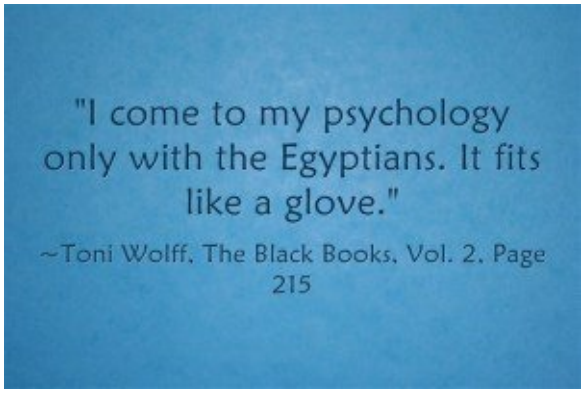
- The Black Books, Vol. I, Page 95

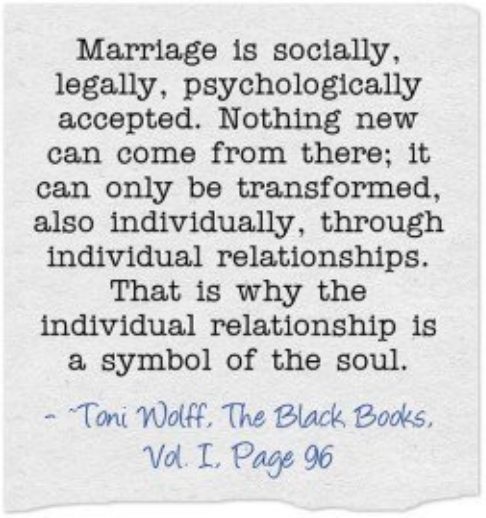
In contrast to a marriage, Toni Wolff saw her relationship with Jung as an "individual relation."

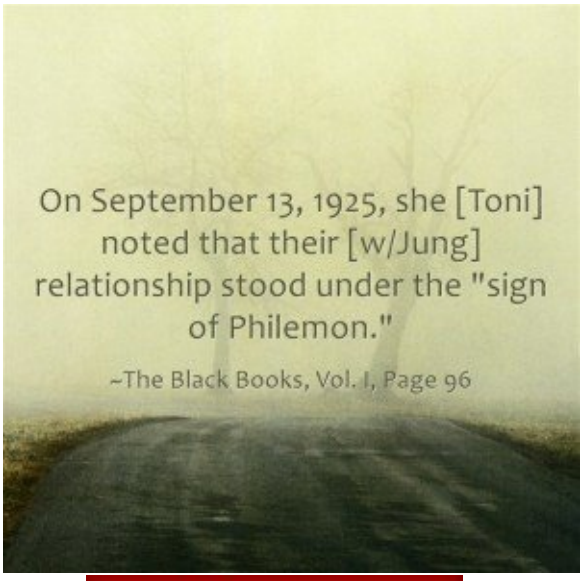
- ~The Black Books, Vol. I, Page 96

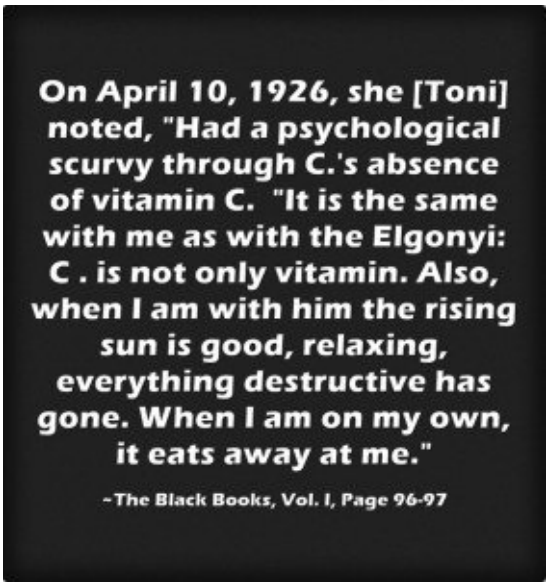
My soul, you are terribly real. You have set me with hard thrust on the sharp stones of misery and death. I grow weak and miserable-my blood, my precious lifeblood trickles away between these stones.

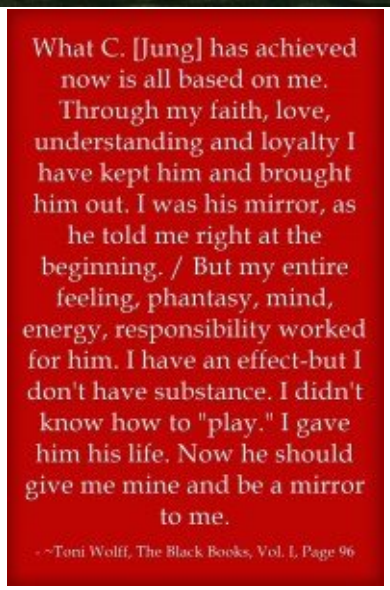
~Carl Jung, The Black Books, Vol. II, Page 214

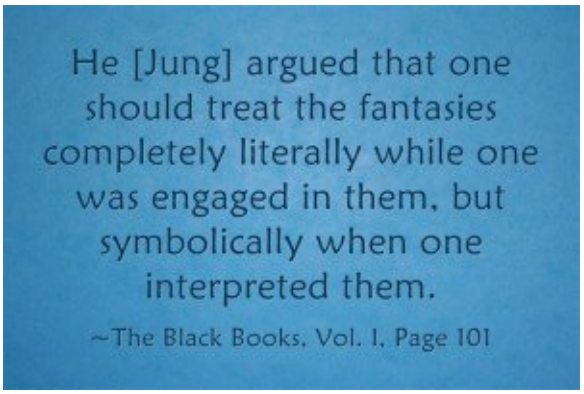

"I come to my psychology only with the Egyptians. It fits like a glove."
~Toni Wolff, The Black Books, Vol. 2, Page 215

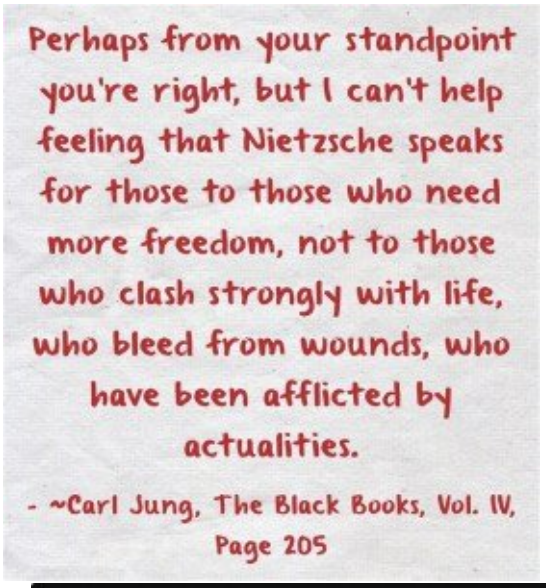

Marriage is socially, legally, psychologically accepted. Nothing new can come from there; it can only be transformed, also individually, through individual relationships. That is why the individual relationship is a symbol of the soul.
- Toni Wolff, The Black Books, Vol. I, Page 96

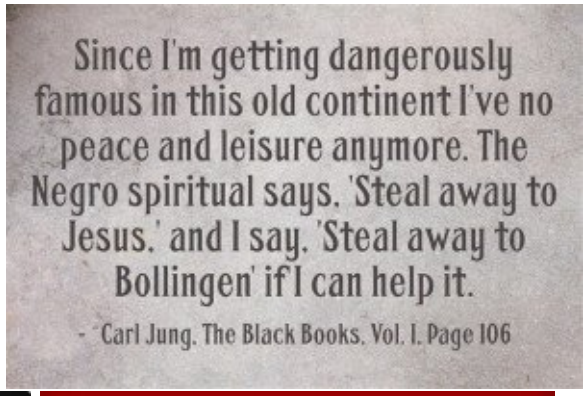

On September 13, 1925, she [Toni] noted that their [w/Jung] relationship stood under the "sign of Philemon."
~The Black Books, Vol. I, Page 96

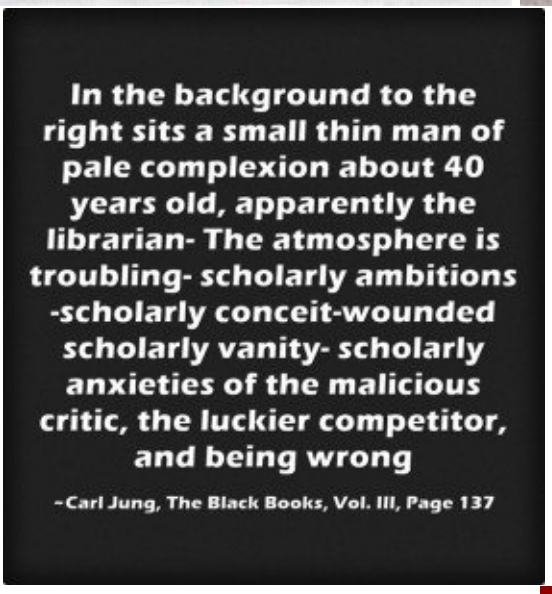

On April 10, 1926, she [Toni] noted, "Had a psychological scurvy through C.'s absence of vitamin C. "It is the same with me as with the Elgonyi: C . is not only vitamin. Also, when I am with him the rising sun is good, relaxing, everything destructive has gone. When I am on my own, it eats away at me."
~The Black Books, Vol. I, Page 96-97

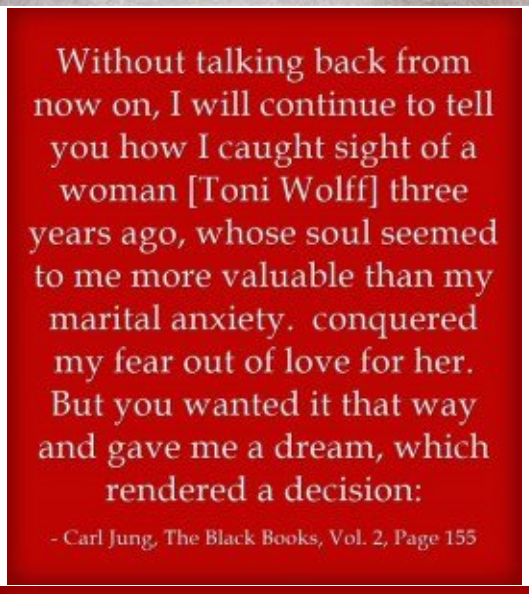

What C. [Jung] has achieved now is all based on me. Through my faith, love, understanding and loyalty I have kept him and brought him out. I was his mirror, as he told me right at the beginning. / But my entire feeling, phantasy, mind, energy, responsibility worked for him. I have an effect-but I don't have substance. I didn't know how to "play." I gave him his life. Now he should give me mine and be a mirror to me.
- ~Toni Wolff, The Black Books, Vol. I, Page 96

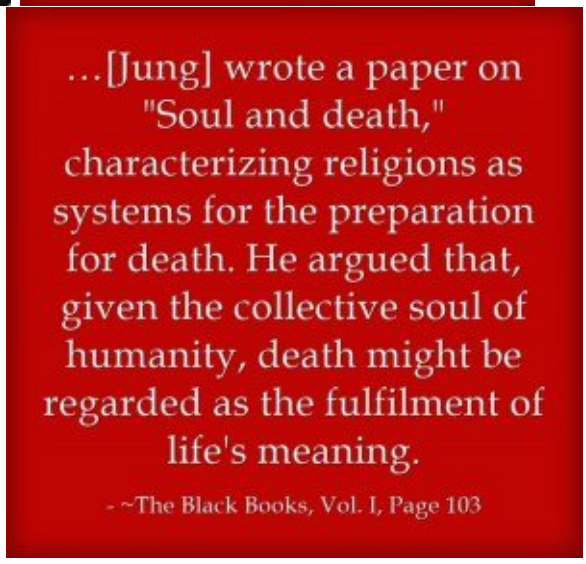

He [Jung] argued that one should treat the fantasies completely literally while one was engaged in them, but symbolically when one interpreted them.
~The Black Books, Vol. I, Page 101

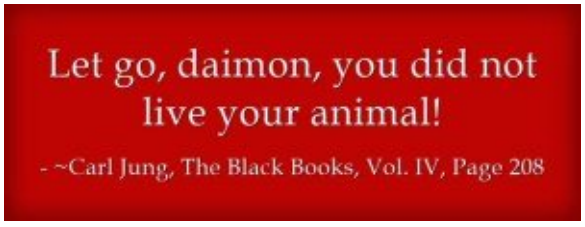

Perhaps from your standpoint you're right, but I can't help feeling that Nietzsche speaks for those to those who need more freedom, not to those who clash strongly with life, who bleed from wounds, who have been afflicted by actualities.
- ~Carl Jung, The Black Books, Vol. IV, Page 205

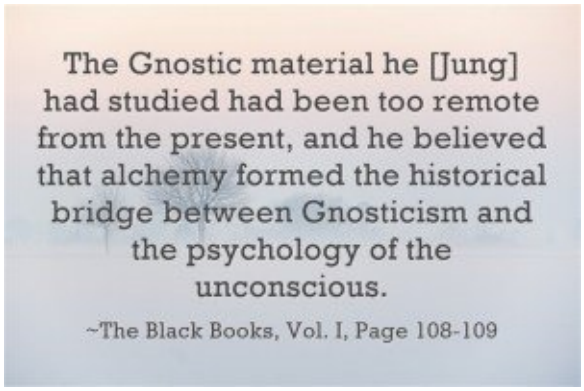

Since I'm getting dangerously famous in this old continent I've no peace and leisure anymore. The Negro spiritual says. 'Steal away to Jesus.' and I say. 'Steal away to Bollingen' if I can help it.
- Carl Jung. The Black Books. Vol. I. Page 106

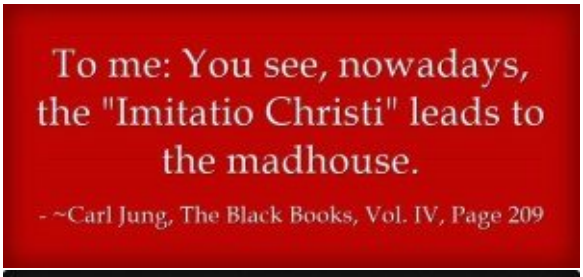

In the background to the right sits a small thin man of pale complexion about 40 years old, apparently the librarian- The atmosphere is troubling- scholarly ambitions -scholarly conceit-wounded scholarly vanity- scholarly anxieties of the malicious critic, the luckier competitor, and being wrong
-Carl Jung, The Black Books, Vol. III, Page 137

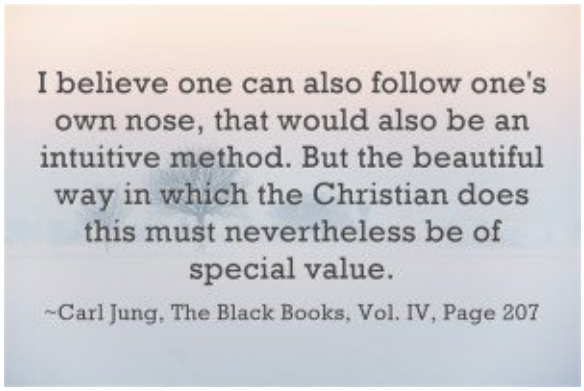

Without talking back from now on, I will continue to tell you how I caught sight of a woman [Toni Wolff] three years ago, whose soul seemed to me more valuable than my marital anxiety. conquered my fear out of love for her. But you wanted it that way and gave me a dream, which rendered a decision:
- Carl Jung, The Black Books, Vol. 2, Page 155

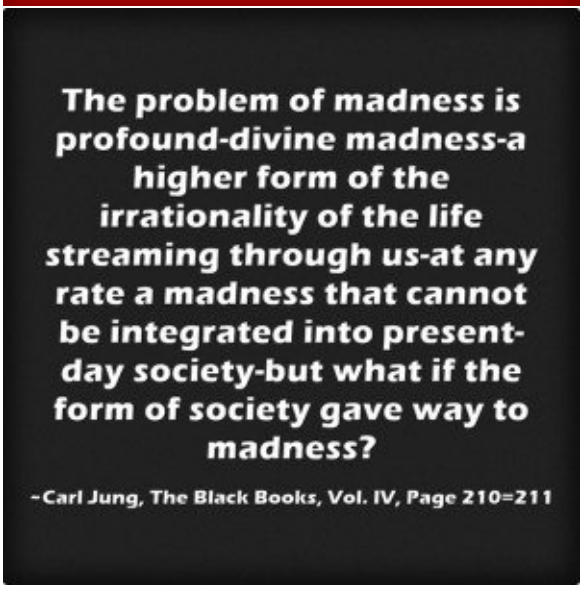

…[Jung] wrote a paper on "Soul and death," characterizing religions as systems for the preparation for death. He argued that, given the collective soul of humanity, death might be regarded as the fulfilment of life's meaning.
- ~The Black Books, Vol. I, Page 103

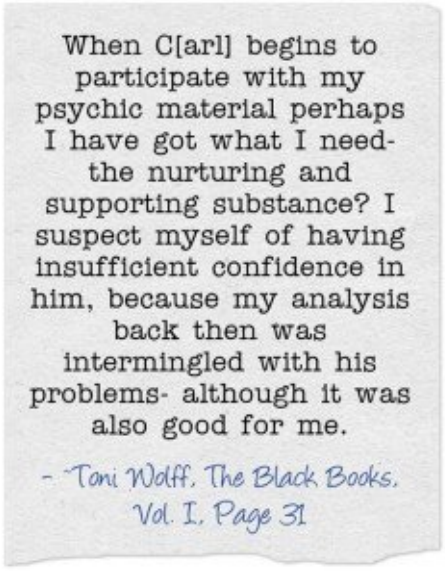

Let go, daimon, you did not live your animal!
- ~Carl Jung, The Black Books, Vol. IV, Page 208

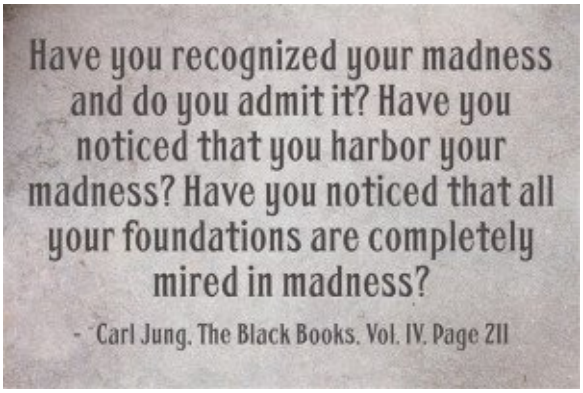

The Gnostic material he [Jung] had studied had been too remote from the present, and he believed that alchemy formed the historical bridge between Gnosticism and the psychology of the unconscious.
~The Black Books, Vol. I, Page 108-109


To me: You see, nowadays, the "Imitatio Christi" leads to the madhouse.
- ~Carl Jung, The Black Books, Vol. IV, Page 209


I believe one can also follow one's own nose, that would also be an intuitive method. But the beautiful way in which the Christian does this must nevertheless be of special value.
~Carl Jung, The Black Books, Vol. IV, Page 207


The problem of madness is profound-divine madness-a higher form of the irrationality of the life streaming through us-at any rate a madness that cannot be integrated into present-day society-but what if the form of society gave way to madness?
~Carl Jung, The Black Books, Vol. IV, Page 210=211


When C[arl] begins to participate with my psychic material perhaps I have got what I need- the nurturing and supporting substance? I suspect myself of having insufficient confidence in him, because my analysis back then was intermingled with his problems- although it was also good for me.
- Toni Wolff, The Black Books, Vol. I, Page 31


Have you recognized your madness and do you admit it? Have you noticed that you harbor your madness? Have you noticed that all your foundations are completely mired in madness?
- Carl Jung, The Black Books, Vol. IV, Page 211

In the mid-twenties, publication of Liber Novus seems to have been one of the foremost issues in Jung's mind. At the beginning of 1924, he asked Cary Baynes to make a fresh typed transcription of the text and discussed publication.

- ~The Black Books, Vol. I, Page 85

Do you not want to recognize your madness and welcome it in a friendly manner? You wanted to accept everything that you find in yourself. So accept madness too. Let the light of your madness shine, and it will suddenly dawn on you. Madness is not to be despised and not to be feared, but instead you should give it life.

- ~Carl Jung, The Black Books, Vol. IV, Page 211

Life should proceed, from birth to death and from death to birth-from sense to madness and from madness to sense-unbroken like the path of the sun-Everything should proceed on this path.

~Carl Jung, The Black Books, Vol. IV, Page 216

Thoth instructed her [Toni] how to invoke someone's "Ka": "So call loudly thrice, You Ka, you Ka, you Ka of so and so, come here and move into my heart. Space has been made for you. Your Ba expects you and you should move in." She followed his instructions: "You Ka, you Ka, you Ka of C., come here, move into my heart. Space has been made for you. Your Ba expects you and you should move in."

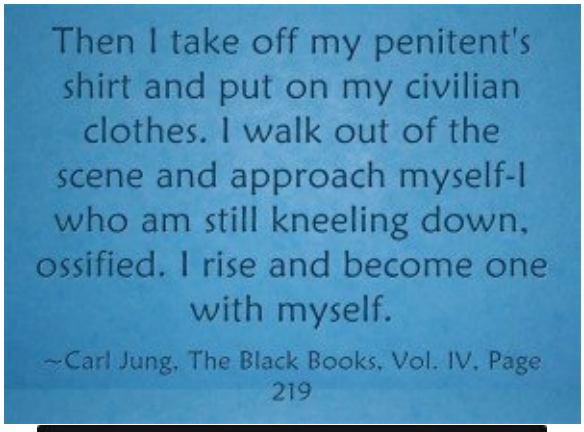
~The Black Books, Vol. I, Page 32

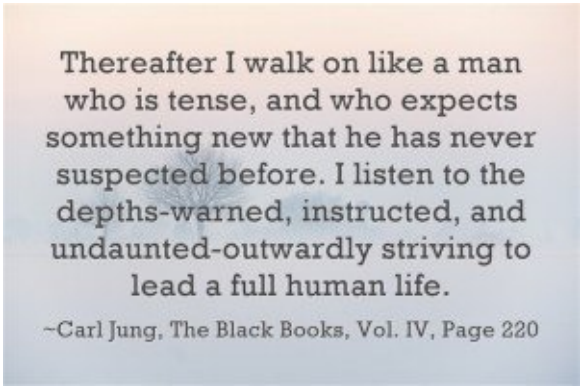
"My soul, in everything and yet beyond everything, you must find your rest in the lord, for he is the eternal rest of the saints." I read this sentence aloud-putting an astonished question mark by every word.

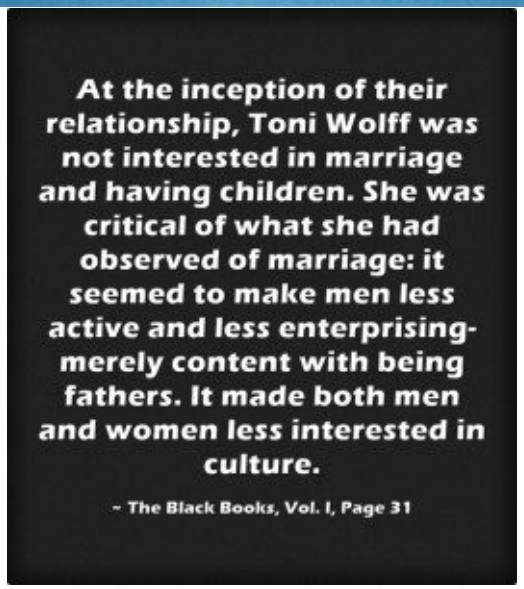
- ~Carl Jung, The Black Books, Vol. IV, Page 217

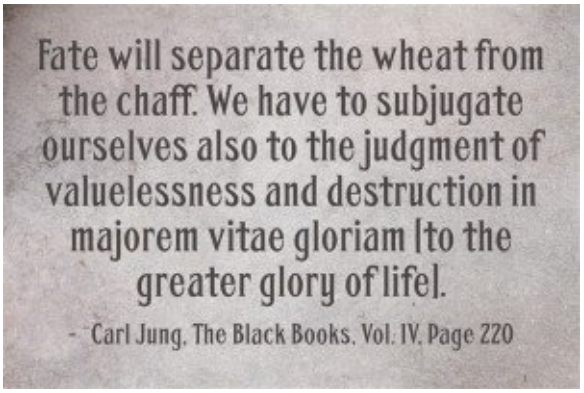
In letters dated September 13 and October 10, 1917, Jung wrote to Sabina Spielrein commenting on the significance of certain hieroglyphs in a dream she had sent him, saying that "with your hieroglyphics we are dealing with phylogenetic engrams of an historical symbolic nature." Referring to the contempt meted out to Transformations and Symbols of the Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them.

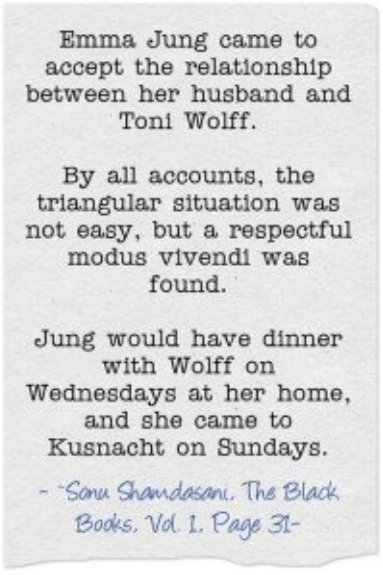
- Carl Jung, The Black Books, Vol. I, Page 116

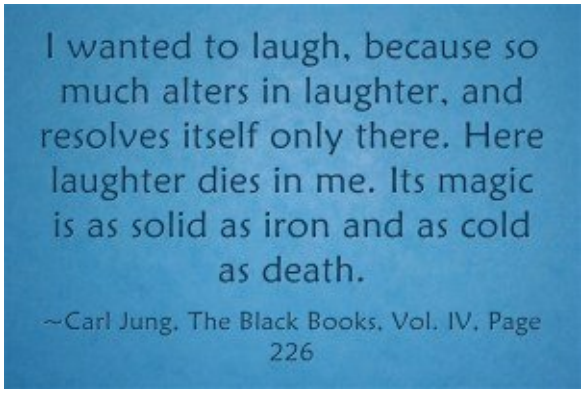

Then I take off my penitent's shirt and put on my civilian clothes. I walk out of the scene and approach myself-I who am still kneeling down, ossified. I rise and become one with myself.
~Carl Jung, The Black Books, Vol. IV, Page 219


Thereafter I walk on like a man who is tense, and who expects something new that he has never suspected before. I listen to the depths-warned, instructed, and undaunted-outwardly striving to lead a full human life.
~Carl Jung, The Black Books, Vol. IV, Page 220


At the inception of their relationship, Toni Wolff was not interested in marriage and having children. She was critical of what she had observed of marriage: it seemed to make men less active and less enterprising-merely content with being fathers. It made both men and women less interested in culture.
~ The Black Books, Vol. I, Page 31


Fate will separate the wheat from the chaff. We have to subjugate ourselves also to the judgment of valuelessness and destruction in majorem vitae gloriam [to the greater glory of life].
- Carl Jung, The Black Books, Vol. IV, Page 220


Emma Jung came to accept the relationship between her husband and Toni Wolff.
By all accounts, the triangular situation was not easy, but a respectful modus vivendi was found.
Jung would have dinner with Wolff on Wednesdays at her home, and she came to Kusnacht on Sundays.
- "Sonu Shamdasani, The Black Books, Vol. I, Page 31-


I wanted to laugh, because so much alters in laughter, and resolves itself only there. Here laughter dies in me. Its magic is as solid as iron and as cold as death.
~Carl Jung, The Black Books, Vol. IV, Page 226

I have to crawl together out of many different corners in which I lost myself. I return to the black serpent rod. It seems like a solid and mighty piece of death. But death appears like a power belonging to me.

- ~Carl Jung, The Black Books, Vol. IV, Page 227

Waiting-I know this word. Hercules also found waiting burdensome when he carried the vault of the heavens on his shoulders. "He had to await Atlas's return and carried the vault of the heavens for the sake of the apples."

~Carl Jung, The Black Books, Vol. IV, Page 226

Ximena Roelli de Angulo, Cary Baynes's daughter, recalled, "I think that Emma must have always played just as large a part in his creative life as Toni did- just a different part" (interview with Gene Nameche, Jung biographical archive, CLM, p. 54).

- ~The Black Books, Vol. I, Page 34

Words of life, from the innermost and darkest life"-says another voice. Vanity and seduction blended deceivingly, because power shimmers in many beguiling and seducing colors,

~Carl Jung, The Black Books, Vol. IV, Page 227

One must not improve others, it seems. To do things oneself in minutest detail, that is what is needful. No longer should it be said, "you should," but rather "I should" if I have not already thought "I will.

~Carl Jung, The Black Books, Vol. 2, Page 209

She [Emma] undertook her own research, which culminated in her work on the Grail legend. From around 1914, she began to do active imagination in the form of dialogues, paintings, and poems.

- ~The Black Books, Vol. I, Page 33

Power likes to subjugate external things, to rope in humans, to accumulate wealth, to commit acts of violence. Power wants to free itself from service, submission, and obedience, wants to harvest where it did not sow, to win where there is nothing to lose.

- ~Carl Jung, The Black Books, Vol. IV, Page 227

I understand, it is the miracle of regeneration, the sinking into death, and the overcoming of death. But what does this image aim at? Does it speak of immortality?

~Carl Jung, The Black Books, Vol. IV, Page 228

She [Emma] played an active role in the Association for Analytical Psychology and later practiced analysis, also studying physics, mathematics, Greek, and Latin. the languages later enabled her (in contrast to Toni Wolff) to accompany Jung in his explorations into alchemy.

- ~The Black Books, Vol. I, Page 33

If magic were still taught today at the university, I would have studied it there. But the last college of magic was closed long ago. Today no professor knows anything anymore about magic.

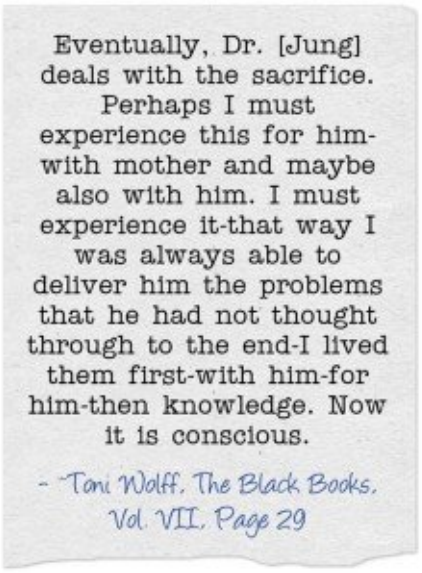
- ~Carl Jung, The Black Books, Vol. IV, Page 231

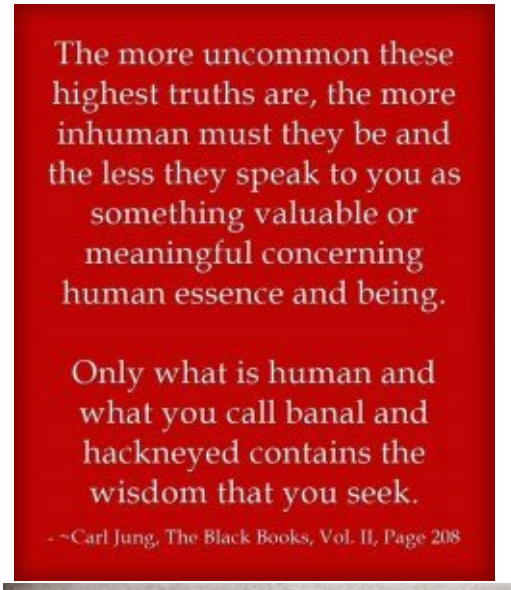
In 1910, she [Emma] began an analysis with Jung, and she worked with Leonhard Seif in 1911 and later with Hans Trub (who was married to Toni Wolff's sister Susanne).

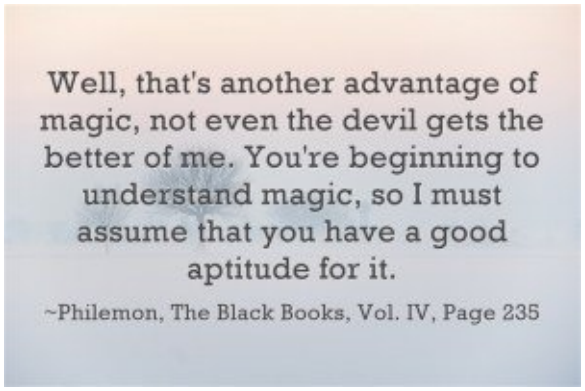
~The Black Books, Vol. I, Page 33

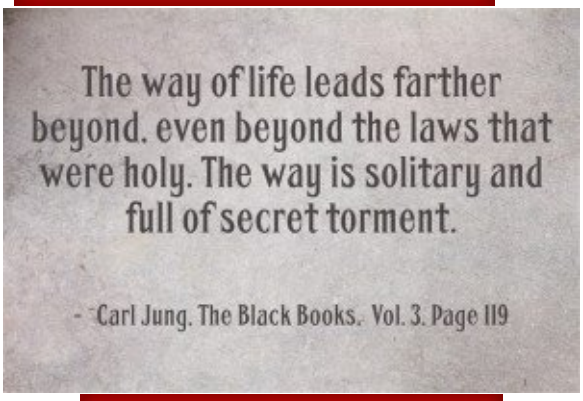
But stupidity would perhaps be progress on the way to magic.

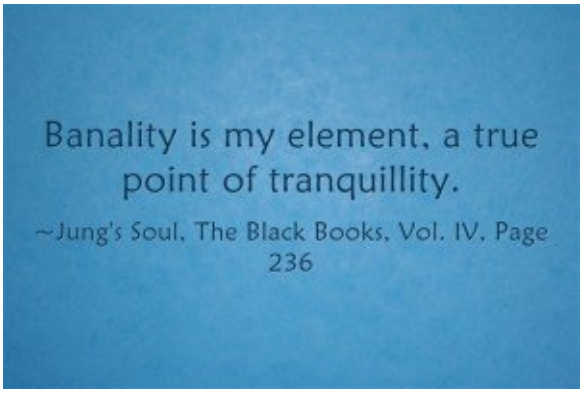
- ~Philemon, The Black Books, Vol. IV, Page 234

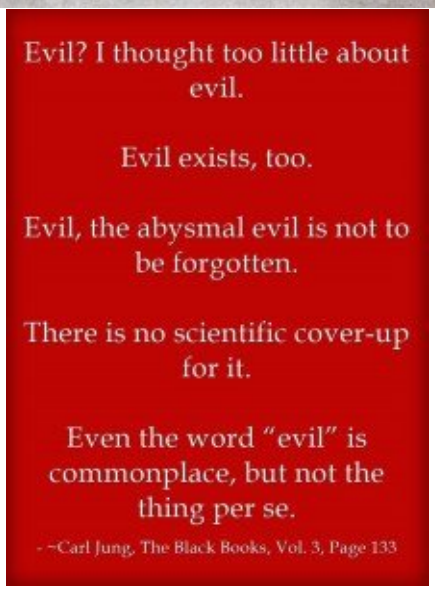

Eventually, Dr. [Jung] deals with the sacrifice. Perhaps I must experience this for him-with mother and maybe also with him. I must experience it-that way I was always able to deliver him the problems that he had not thought through to the end-I lived them first-with him-for him-then knowledge. Now it is conscious.
- Toni Wolff, The Black Books, Vol. VII, Page 29

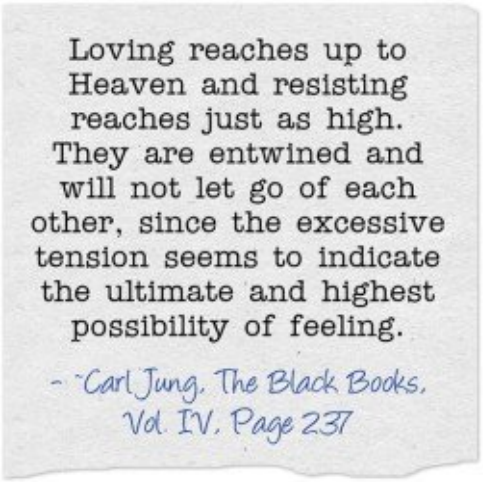

The more uncommon these highest truths are, the more inhuman must they be and the less they speak to you as something valuable or meaningful concerning human essence and being.
Only what is human and what you call banal and hackneyed contains the wisdom that you seek.
- ~Carl Jung, The Black Books, Vol. II, Page 208

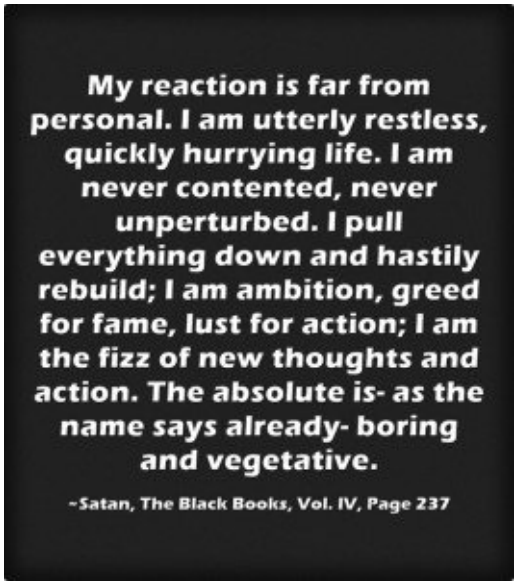

Well, that's another advantage of magic, not even the devil gets the better of me. You're beginning to understand magic, so I must assume that you have a good aptitude for it.
~Philemon, The Black Books, Vol. IV, Page 235

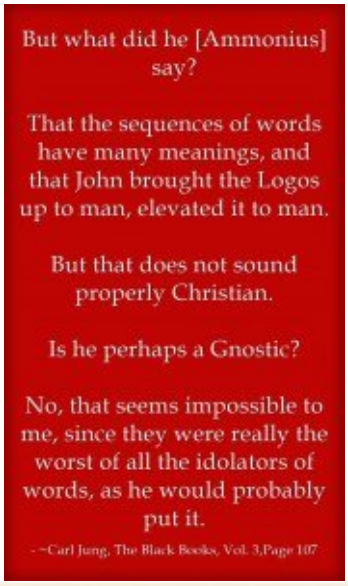

The way of life leads farther beyond, even beyond the laws that were holy. The way is solitary and full of secret torment.
- Carl Jung, The Black Books, Vol. 3, Page 119

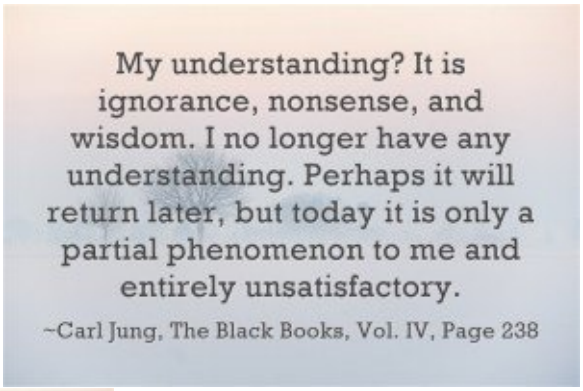

Banality is my element, a true point of tranquillity.
~Jung's Soul, The Black Books, Vol. IV, Page 236

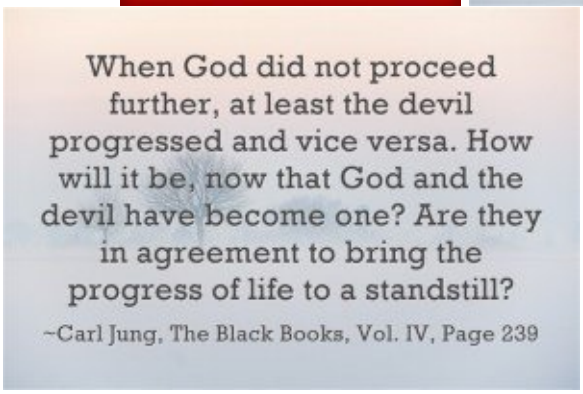

Evil? I thought too little about evil.
Evil exists, too.
Evil, the abysmal evil is not to be forgotten.
There is no scientific cover-up for it.
Even the word "evil" is commonplace, but not the thing per se.
- ~Carl Jung, The Black Books, Vol. 3, Page 133

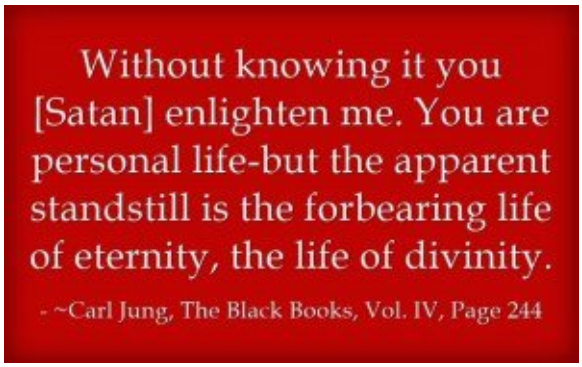

Loving reaches up to Heaven and resisting reaches just as high. They are entwined and will not let go of each other, since the excessive tension seems to indicate the ultimate and highest possibility of feeling.
- ~Carl Jung, The Black Books, Vol. IV, Page 237


My reaction is far from personal. I am utterly restless, quickly hurrying life. I am never contented, never unperturbed. I pull everything down and hastily rebuild; I am ambition, greed for fame, lust for action; I am the fizz of new thoughts and action. The absolute is- as the name says already- boring and vegetative.
~Satan, The Black Books, Vol. IV, Page 237


But what did he [Ammonius] say?
That the sequences of words have many meanings, and that John brought the Logos up to man, elevated it to man.
But that does not sound properly Christian.
Is he perhaps a Gnostic?
No, that seems impossible to me, since they were really the worst of all the idolators of words, as he would probably put it.
- ~Carl Jung, The Black Books, Vol. 3,Page 107


My understanding? It is ignorance, nonsense, and wisdom. I no longer have any understanding. Perhaps it will return later, but today it is only a partial phenomenon to me and entirely unsatisfactory.
~Carl Jung, The Black Books, Vol. IV, Page 238


When God did not proceed further, at least the devil progressed and vice versa. How will it be, now that God and the devil have become one? Are they in agreement to bring the progress of life to a standstill?
~Carl Jung, The Black Books, Vol. IV, Page 239


Without knowing it you [Satan] enlighten me. You are personal life-but the apparent standstill is the forbearing life of eternity, the life of divinity.
- ~Carl Jung, The Black Books, Vol. IV, Page 244

What shadows over the earth! All lights gutter out in final despondency and loneliness. Death has entered, and there is no one left to grieve. This is a final truth and no riddle. The most extreme human truths are no riddles. Why did we think they were riddles? What delusion could make us believe in riddles?

- ~Carl Jung, The Black Books, Vol. 2, Page 214

What is it, then, with this "personal quality"? Yesterday Satan made a most "personal" impression on me.
"I guess he does. Since he is the eternal adversary, and because you can never reconcile personal life with absolute life."

- ~Carl Jung, The Black Books, Vol. IV, Page 247

This night begins with the feeling of ignorance and incapacity.
Only expectancy is on the lookout as if from a high tower that dominates the surrounding country.

~Carl Jung, The Black Books, Vol. 2, Page 197

Should one of these faces become particularly obtrusive, are we thus recognize that we have deviated from certain truth and approach an extreme that constitutes a definite impasse should we decide to pursue that route.

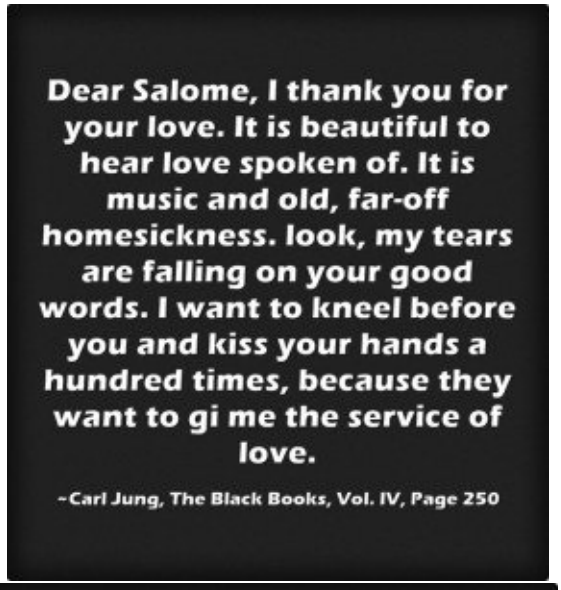
~Carl Jung, The Black Books, Vol. 3, Page 130

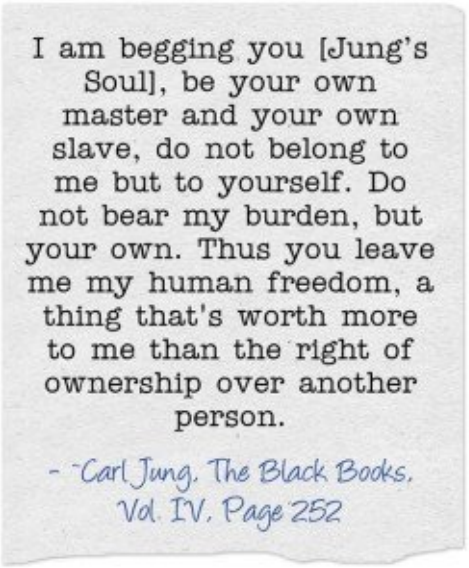
I give you payment in images. Behold!

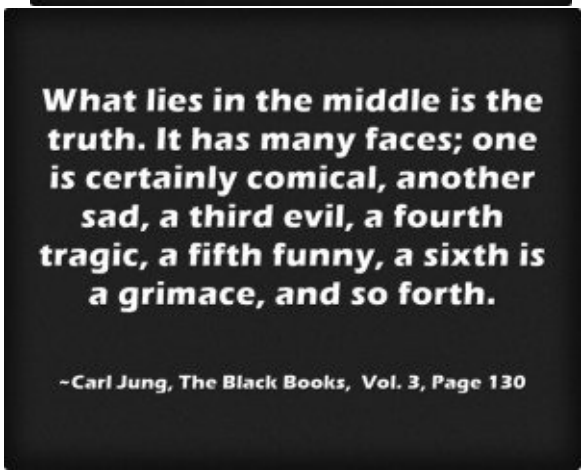
~Jung's Soul, The Black Books, Vol. IV, Page 249

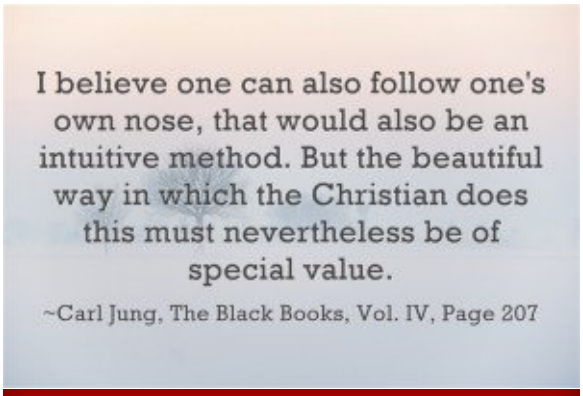
I t is a murderous task to write the wisdom of real life, particularly if one has committed many years to serious scientific research. What proves to be most difficult is to grasp the playfulness of life (the childish, so to speak).

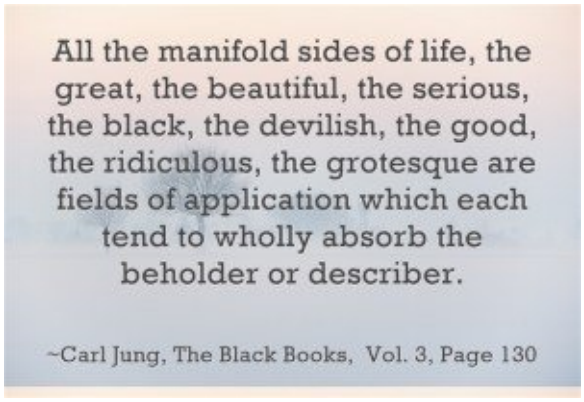
- ~Carl Jung, The Black Books, Vol. 3, Page 130

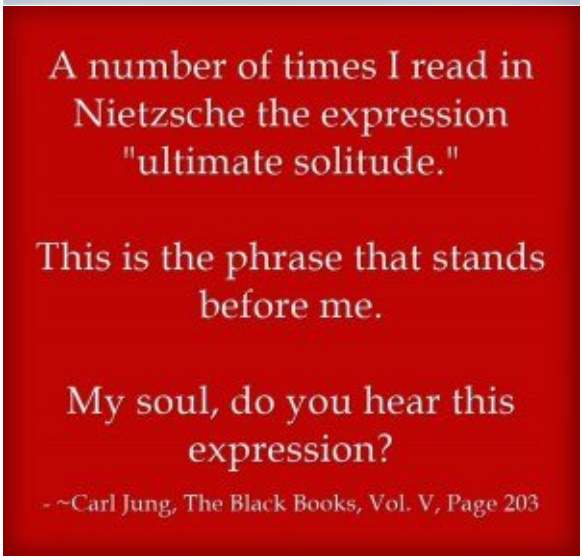

Dear Salome, I thank you for your love. It is beautiful to hear love spoken of. It is music and old, far-off homesickness. look, my tears are falling on your good words. I want to kneel before you and kiss your hands a hundred times, because they want to gi me the service of love.
~Carl Jung, The Black Books, Vol. IV, Page 250

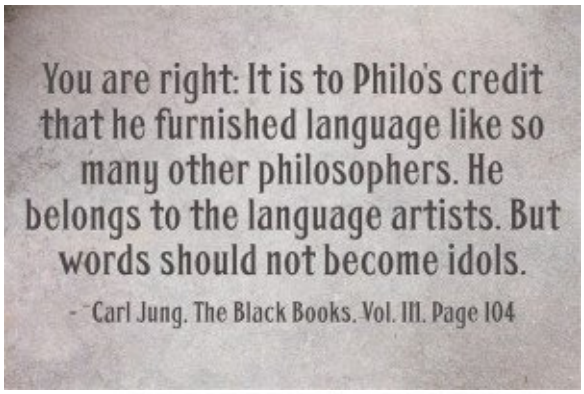

I am begging you [Jung's Soul], be your own master and your own slave, do not belong to me but to yourself. Do not bear my burden, but your own. Thus you leave me my human freedom, a thing that's worth more to me than the right of ownership over another person.
- ~Carl Jung, The Black Books, Vol. IV, Page 252

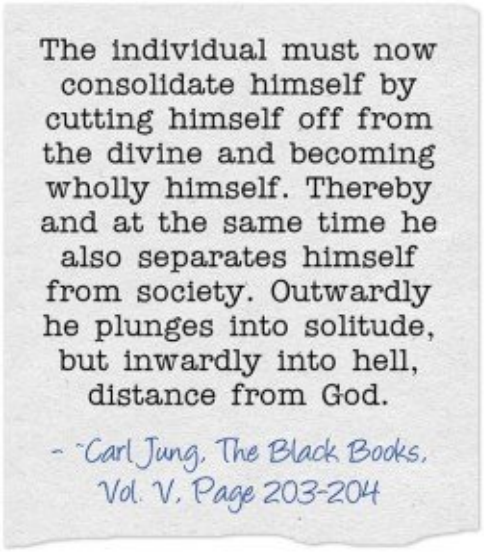

What lies in the middle is the truth. It has many faces; one is certainly comical, another sad, a third evil, a fourth tragic, a fifth funny, a sixth is a grimace, and so forth.
~Carl Jung, The Black Books, Vol. 3, Page 130

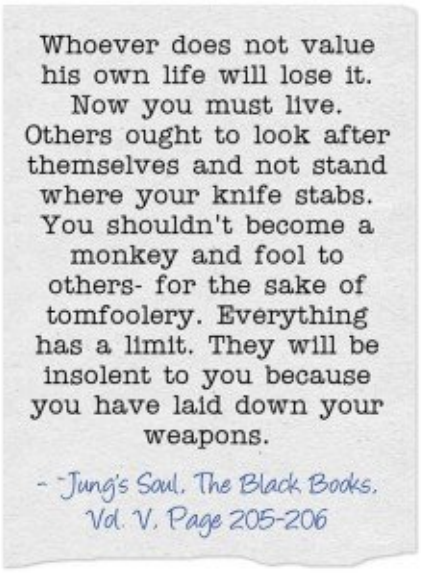

I believe one can also follow one's own nose, that would also be an intuitive method. But the beautiful way in which the Christian does this must nevertheless be of special value.
~Carl Jung, The Black Books, Vol. IV, Page 207

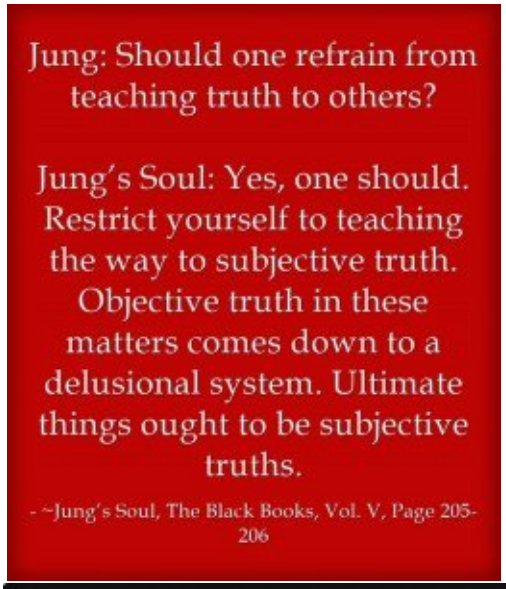

All the manifold sides of life, the great, the beautiful, the serious, the black, the devilish, the good, the ridiculous, the grotesque are fields of application which each tend to wholly absorb the beholder or describer.
~Carl Jung, The Black Books, Vol. 3, Page 130

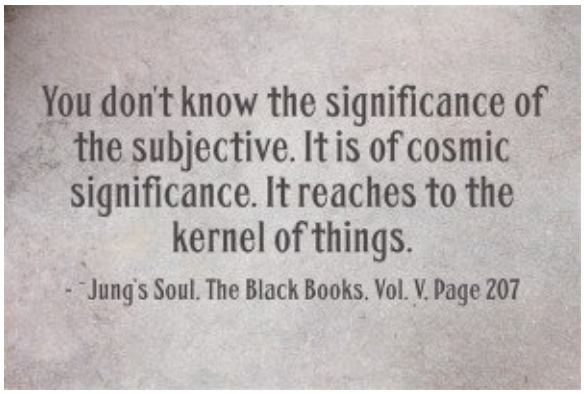

A number of times I read in Nietzsche the expression "ultimate solitude."
This is the phrase that stands before me.
My soul, do you hear this expression?
- ~Carl Jung, The Black Books, Vol. V, Page 203

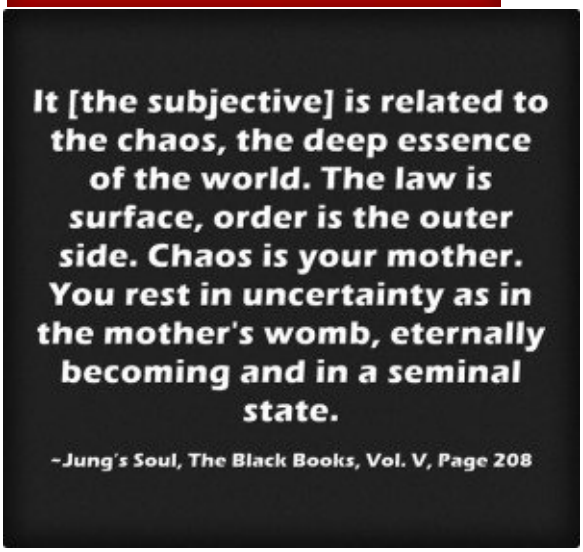

You are right: It is to Philo's credit that he furnished language like so many other philosophers. He belongs to the language artists. But words should not become idols.
- ~Carl Jung. The Black Books. Vol. III. Page 104


The individual must now consolidate himself by cutting himself off from the divine and becoming wholly himself. Thereby and at the same time he also separates himself from society. Outwardly he plunges into solitude, but inwardly into hell, distance from God.
- ~Carl Jung, The Black Books, Vol. V, Page 203-204


Whoever does not value his own life will lose it. Now you must live. Others ought to look after themselves and not stand where your knife stabs. You shouldn't become a monkey and fool to others- for the sake of tomfoolery. Everything has a limit. They will be insolent to you because you have laid down your weapons.
- ~Jung's Soul, The Black Books, Vol. V, Page 205-206


Jung: Should one refrain from teaching truth to others?
Jung's Soul: Yes, one should. Restrict yourself to teaching the way to subjective truth. Objective truth in these matters comes down to a delusional system. Ultimate things ought to be subjective truths.
- ~Jung's Soul, The Black Books, Vol. V, Page 205-206


You don't know the significance of the subjective. It is of cosmic significance. It reaches to the kernel of things.
- ~Jung's Soul. The Black Books. Vol. V. Page 207


It [the subjective] is related to the chaos, the deep essence of the world. The law is surface, order is the outer side. Chaos is your mother. You rest in uncertainty as in the mother's womb, eternally becoming and in a seminal state.
~Jung's Soul, The Black Books, Vol. V, Page 208

A kangaroo with her joey in her pouch. - This is painfully grotesque-and fraught with meaning. The ink almost flows too fast in order to write such things easily....The kangaroo is an image of Christ, as is the Pelican.

~Carl Jung, The Black Books, Vol. V, Page 209

The maternal is cruel- for he who is not stuck inside. But for he who is inside it is pure bliss and delight, and he can prosper.

~Carl Jung, The Black Books, Vol. V, Page 210

Don't ask in such a direct way, it's disturbing. Don't disturb the development of nonsense. It's salutary. This is what you need to learn today. let the nonsensical grow. How else could you discern meaning?"

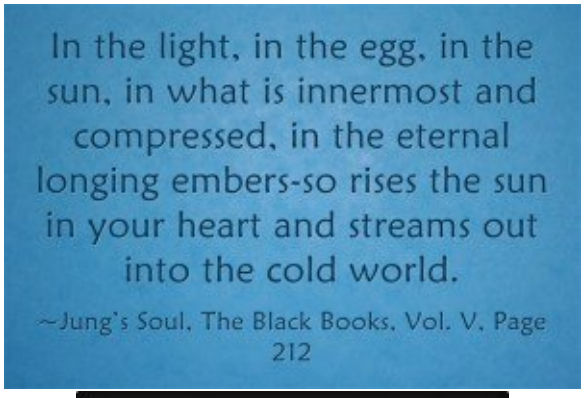
~Jung's Soul, The Black Books, Vol. V, Page 210

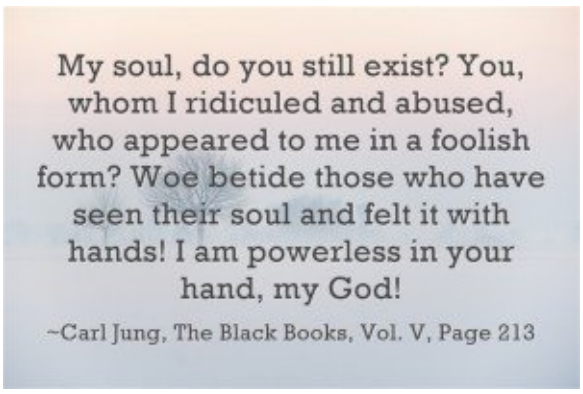
Yes, uncertain, by God. We have to speak of "uncertain". I think this is an important point. "Uncertain" is the word of words for everyone who must consort with his beloved and revered soul. I tend toward contempt of the soul.

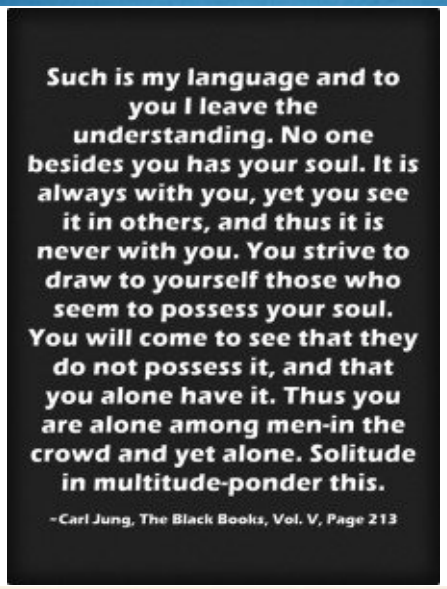
- ~Carl Jung, The Black Books, Vol. V, Page 210

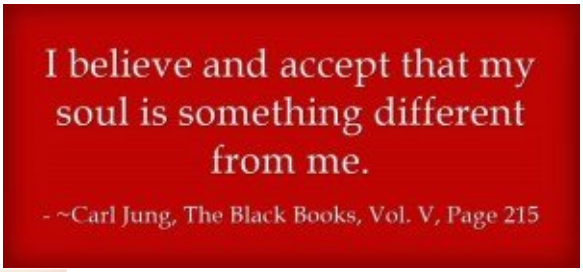
I rise again-I had become flesh-now I return to eternal glitter and shimmer, to the eternal embers of the sun, and leave you to your life and earthliness. You will remain with men. You have been in immortal company long enough. Your work belongs to the earth.

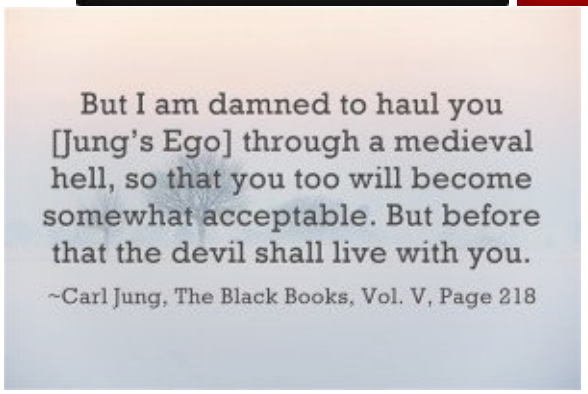
- ~Jung's Soul, The Black Books, Vol. V, Page 211

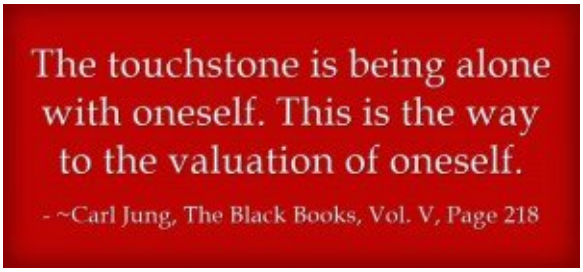

In the light, in the egg, in the sun, in what is innermost and compressed, in the eternal longing embers-so rises the sun in your heart and streams out into the cold world.
~Jung's Soul, The Black Books, Vol. V, Page 212

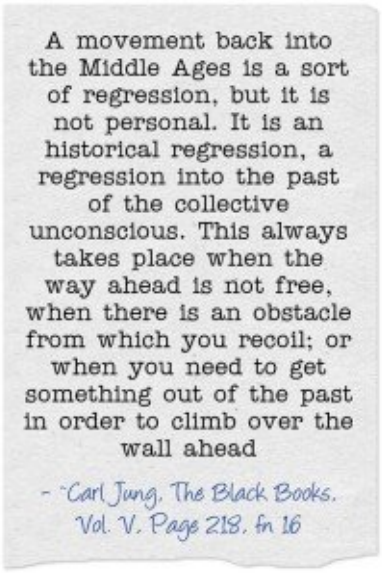

My soul, do you still exist? You, whom I ridiculed and abused, who appeared to me in a foolish form? Woe betide those who have seen their soul and felt it with hands! I am powerless in your hand, my God!
~Carl Jung, The Black Books, Vol. V, Page 213

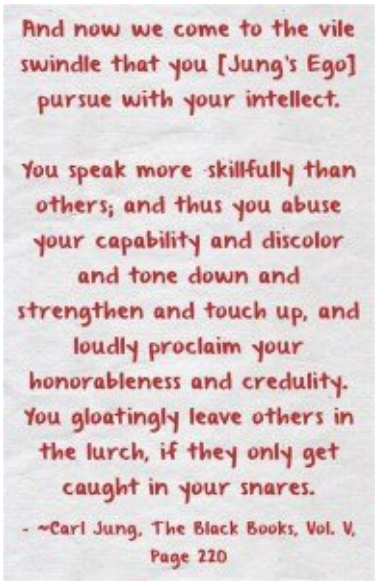

Such is my language and to you I leave the understanding. No one besides you has your soul. It is always with you, yet you see it in others, and thus it is never with you. You strive to draw to yourself those who seem to possess your soul. You will come to see that they do not possess it, and that you alone have it. Thus you are alone among men-in the crowd and yet alone. Solitude in multitude-ponder this.
~Carl Jung, The Black Books, Vol. V, Page 213

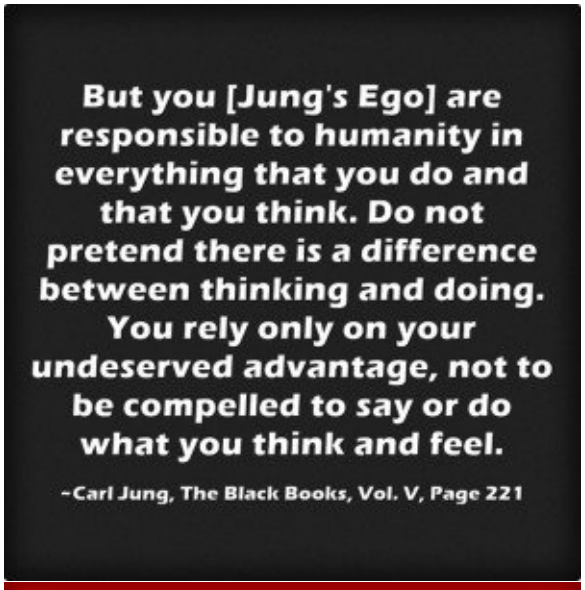

I believe and accept that my soul is something different from me.
- ~Carl Jung, The Black Books, Vol. V, Page 215

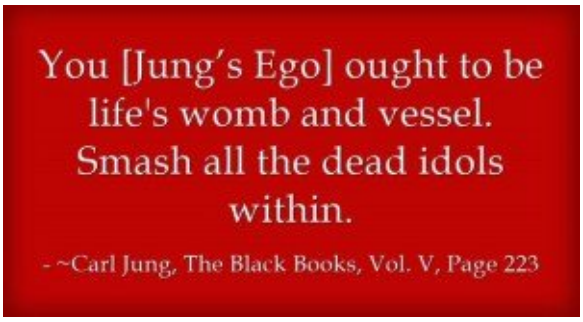

But I am damned to haul you [Jung's Ego] through a medieval hell, so that you too will become somewhat acceptable. But before that the devil shall live with you.
~Carl Jung, The Black Books, Vol. V, Page 218

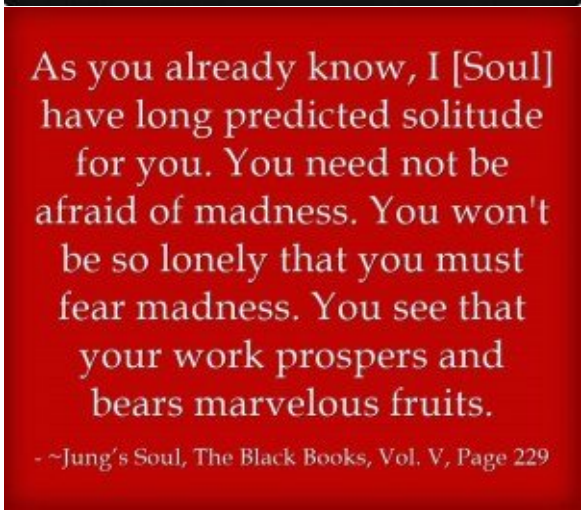

The touchstone is being alone with oneself. This is the way to the valuation of oneself.
- ~Carl Jung, The Black Books, Vol. V, Page 218

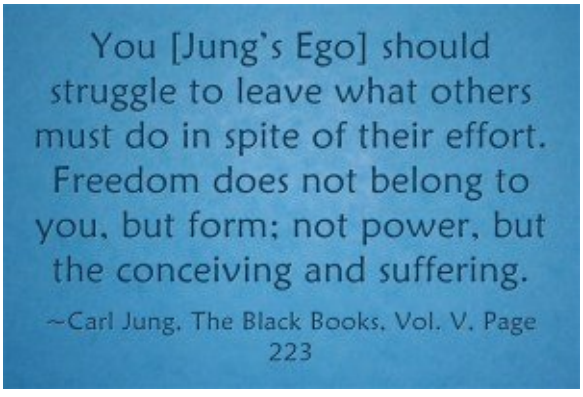

A movement back into the Middle Ages is a sort of regression, but it is not personal. It is an historical regression, a regression into the past of the collective unconscious. This always takes place when the way ahead is not free, when there is an obstacle from which you recoil; or when you need to get something out of the past in order to climb over the wall ahead
- ~Carl Jung, The Black Books, Vol. V, Page 218, fn 16

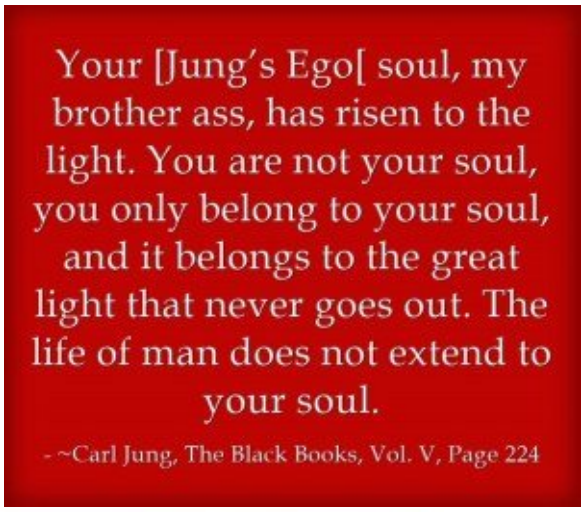

And now we come to the vile swindle that you [Jung's Ego] pursue with your intellect.
You speak more skillfully than others; and thus you abuse your capability and discolor and tone down and strengthen and touch up, and loudly proclaim your honorableness and credulity. You gloatingly leave others in the lurch, if they only get caught in your snares.
- ~Carl Jung, The Black Books, Vol. V, Page 220

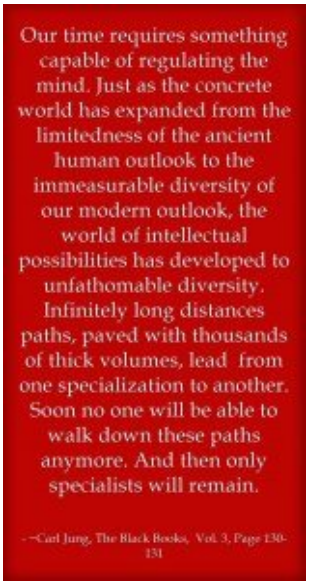

But you [Jung's Ego] are responsible to humanity in everything that you do and that you think. Do not pretend there is a difference between thinking and doing. You rely only on your undeserved advantage, not to be compelled to say or do what you think and feel.
~Carl Jung, The Black Books, Vol. V, Page 221

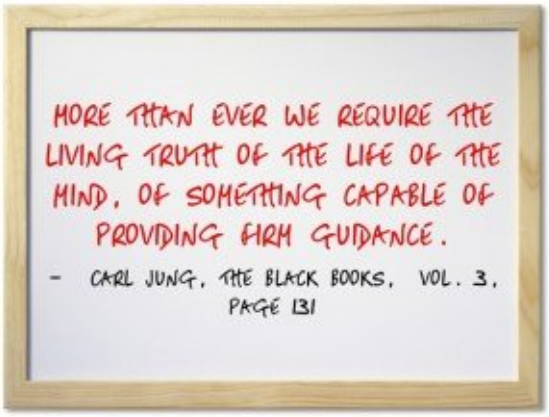

You [Jung's Ego] ought to be life's womb and vessel. Smash all the dead idols within.
- ~Carl Jung, The Black Books, Vol. V, Page 223

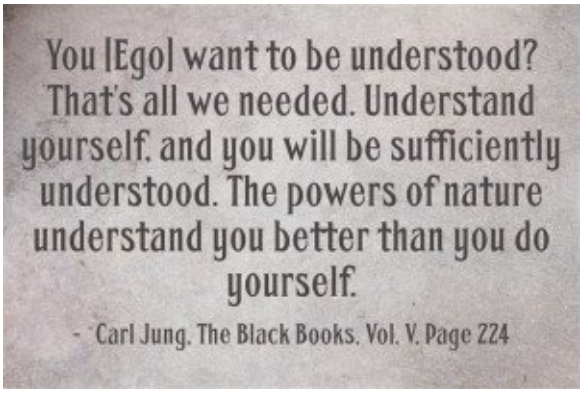

As you already know, I [Soul] have long predicted solitude for you. You need not be afraid of madness. You won't be so lonely that you must fear madness. You see that your work prospers and bears marvelous fruits.
- ~Jung's Soul, The Black Books, Vol. V, Page 229

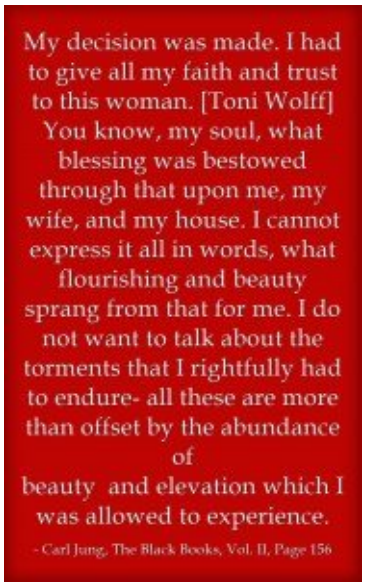

You [Jung's Ego] should struggle to leave what others must do in spite of their effort. Freedom does not belong to you, but form; not power, but the conceiving and suffering.
~Carl Jung, The Black Books, Vol. V, Page 223

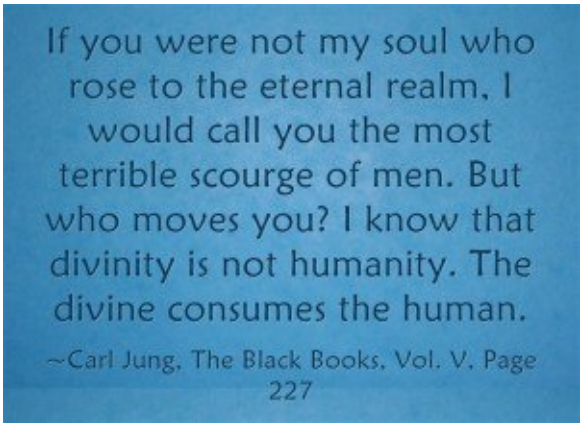

Your [Jung's Ego[soul, my brother ass, has risen to the light. You are not your soul, you only belong to your soul, and it belongs to the great light that never goes out. The life of man does not extend to your soul.
- ~Carl Jung, The Black Books, Vol. V, Page 224


Our time requires something capable of regulating the mind. Just as the concrete world has expanded from the limitedness of the ancient human outlook to the immeasurable diversity of our modern outlook, the world of intellectual possibilities has developed to unfathomable diversity. Infinitely long distances paths, paved with thousands of thick volumes, lead from one specialization to another. Soon no one will be able to walk down these paths anymore. And then only specialists will remain.
- ~Carl Jung, The Black Books, Vol. 3, Page 130-131


MORE THAN EVER WE REQUIRE THE LIVING TRUTH OF THE LIFE OF THE MIND, OF SOMETHING CAPABLE OF PROVIDING FIRM GUIDANCE.
- CARL JUNG, THE BLACK BOOKS, VOL. 3, PAGE 131


You [Ego] want to be understood? That's all we needed. Understand yourself, and you will be sufficiently understood. The powers of nature understand you better than you do yourself.
- Carl Jung, The Black Books, Vol. V, Page 224


My decision was made. I had to give all my faith and trust to this woman. [Toni Wolff] You know, my soul, what blessing was bestowed through that upon me, my wife, and my house. I cannot express it all in words, what flourishing and beauty sprang from that for me. I do not want to talk about the torments that I rightfully had to endure- all these are more than offset by the abundance of beauty and elevation which I was allowed to experience.
- Carl Jung, The Black Books, Vol. II, Page 156


If you were not my soul who rose to the eternal realm, I would call you the most terrible scourge of men. But who moves you? I know that divinity is not humanity. The divine consumes the human.
~Carl Jung, The Black Books, Vol. V, Page 227

I must confess that I'm also somewhat surprised by this inspiration. But recently I came across a short passage from Thomas a Kempis that made a particular impression on me; why, I can't really say. It dealt especially with the problem of the Imitation of Christ.

- ~Carl Jung, The Black Books, Vol. IV, Page 203

There is one more condition: let the black one [Toni Wolff] go. No excessively deep relation. She is also empty and lives through you. She can't give to you what you need. You chose the 7 lights. The more you bind yourself, the weaker you become. No more letters, no time which you ought to give to me.

Carl Jung, The Black Books, Vol. VI, Page 258

I am a nameless one, one of the many who lived and died in solitude. The spirit of the times and the acknowledged truth required this from us. look at me- you must learn this. Things have been too good for you. Only solitude can grant depth.

- ~Anchorite, The Black Books, Vol. V, Page 231

Practice solitude assiduously without grumbling so that everything will in time become ready. You [Ego] should not die unfulfilled. Your years are numbered and many years are still needed for your fulfillment.

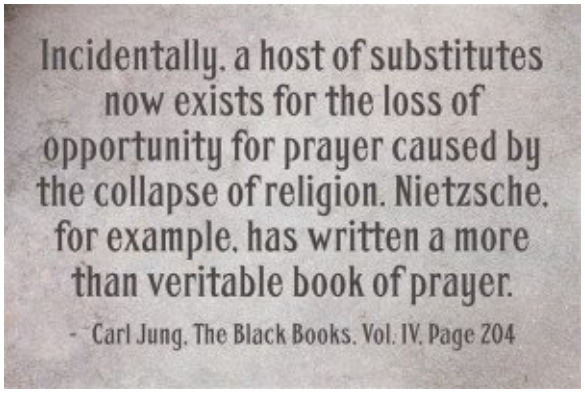
- ~Anchorite, The Black Books, Vol. V, Page 232

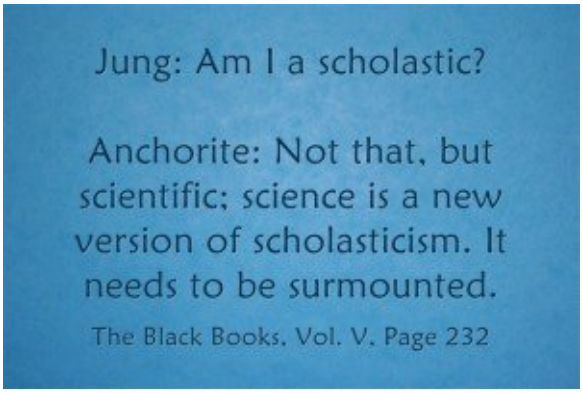
You know that I value science extraordinarily highly, but there are actually moments in life where science also leaves us empty and sick. In such moments a book like Thomas's means very much to me since it is written from the soul.

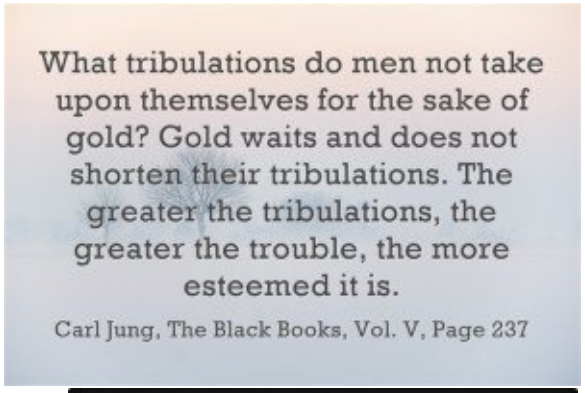
- ~Carl Jung, The Black Books, Vol. IV, Page 204

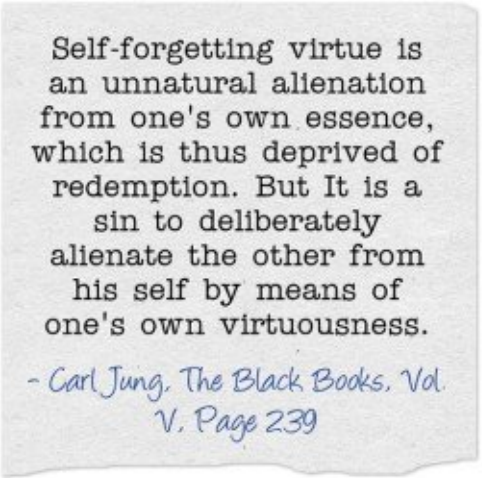
You [Ego] should become serious and your word sink heavy as iron into the ground of mankind. Let go of too much science. There lies the way that is not your way. Your way goes toward the depths, toward the rarest and deepest. Science is surface, instrument, language. You have yet to perceive this childishness in science.

- ~Carl Jung, The Black Books, Vol. V, Page 232

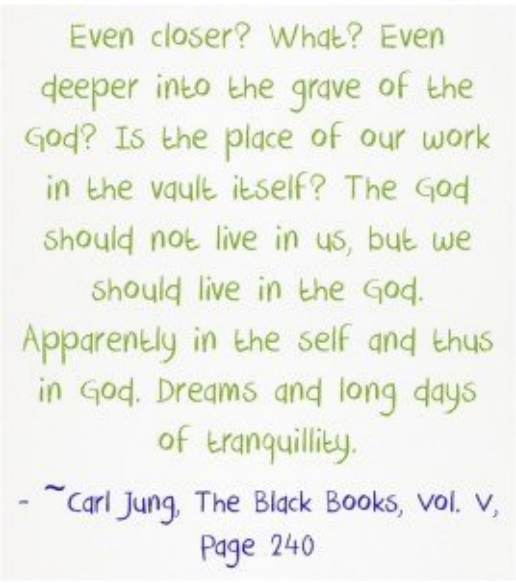

Incidentally, a host of substitutes now exists for the loss of opportunity for prayer caused by the collapse of religion. Nietzsche, for example, has written a more than veritable book of prayer.
- Carl Jung, The Black Books, Vol. IV, Page 204


Jung: Am I a scholastic?
Anchorite: Not that, but scientific; science is a new version of scholasticism. It needs to be surmounted.
The Black Books, Vol. V, Page 232


What tribulations do men not take upon themselves for the sake of gold? Gold waits and does not shorten their tribulations. The greater the tribulations, the greater the trouble, the more esteemed it is.
Carl Jung, The Black Books, Vol. V, Page 237


Self-forgetting virtue is an unnatural alienation from one's own essence, which is thus deprived of redemption. But It is a sin to deliberately alienate the other from his self by means of one's own virtuousness.
- Carl Jung, The Black Books, Vol. V, Page 239

The work of redemption is always first to be done on ourselves. This work cannot be done without love for ourselves. Selfless love is a sin, because it is not true. We can never abandon our self, or else we will abandon our work of redemption. But we also should not use the other for our own alleged redemption.
Carl Jung, The Black Books, Vol. V, Page 239


Even closer? What? Even deeper into the grave of the God? Is the place of our work in the vault itself? The God should not live in us, but we should live in the God. Apparently in the self and thus in God. Dreams and long days of tranquillity.
- ~Carl Jung, The Black Books, Vol. V, Page 240

Jung: What remains when my flashing godly light fades away?

A Dead Woman: Your body remains with you, my beloved, body, living body. You will think from your body, not from the cell nuclei of your brain.

- ~Carl Jung, The Black Books, Vol. V, Page 244

The phallus is not the foundation but the summit of a building, of a church that still lies sunken, like a tower erected over a dome. We need this church since we can live in it with you and take part in your life. You have excluded us to your own detriment. Hence for you the phallus is the first sign of the church in which you hope for community with the living? Speak, why do you hesitate?

- ~Jung's Soul, The Black Books, Vol. V, Page 244

Brimo, the old one-which is how it begins. The one who bore the son, the towering phallus, who grew out of her shame and strove after the shame of the heavenly wife, who arches over earth. Because she lies above the son, enveloping him above and below. The head of the phallus reaches down to her lower parts, but her bliss radiates beyond her head into the spaces, higher than the head of phallus can reach, the blind one, the worm. She bears and raises him.

~Carl Jung, The Black Books, Vol. V, Page 245-246

Should I live with ghosts, instead of with the living? Must all the longing for living men belong to you, the dead? Did you not have your time to live? Did you not use it? Should a living person give his life for your sake, you who did not live the eternal?

- ~Carl Jung, The Black Books, Vol. V, Page 249

The yoke of men is lighter than the yoke of the God.

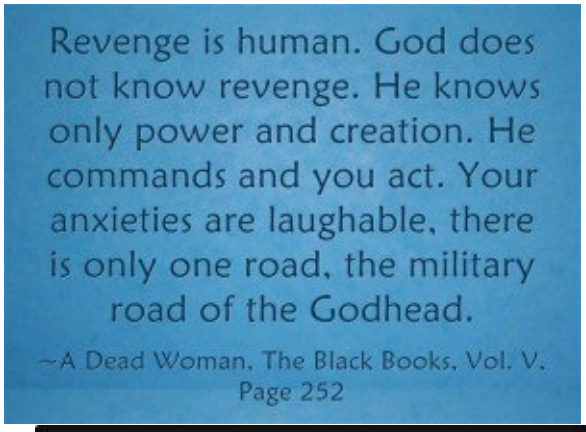
- ~A Dead Woman, The Black Books, Vol. V, Page 252

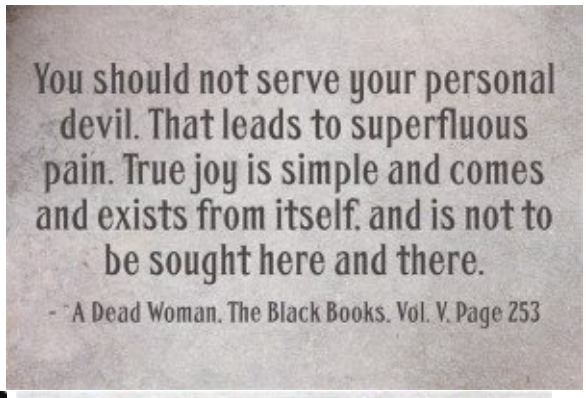
The highest freedom. Only the God above you, through yourself. Comfort yourself with this and that as well as you can. The God bolts doors that you cannot open. Let your feelings whimper like puppies. The ears on high are deaf.

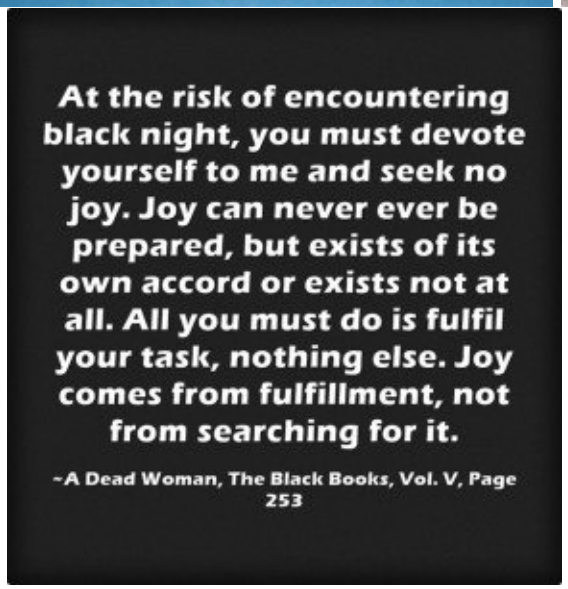
~A Dead Woman, The Black Books, Vol. V, Page 252

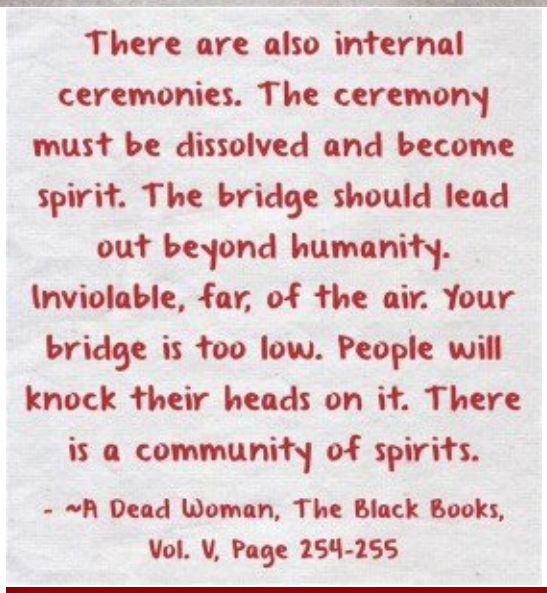
God is not solemn, he is terrible. Solemnity belongs to you, it is human, not divine. God has no need of theatre. I am the highest of the dead and resurrected. I was dead, you gave me life, my life.

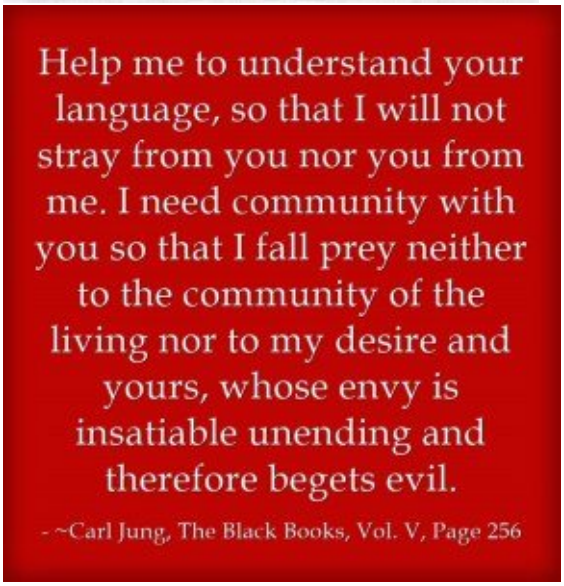
- ~A Dead Woman, The Black Books, Vol. V, Page 252

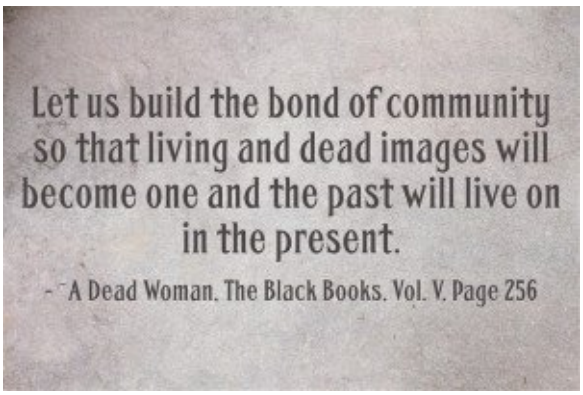

Revenge is human. God does not know revenge. He knows only power and creation. He commands and you act. Your anxieties are laughable, there is only one road, the military road of the Godhead.
~A Dead Woman, The Black Books, Vol. V, Page 252

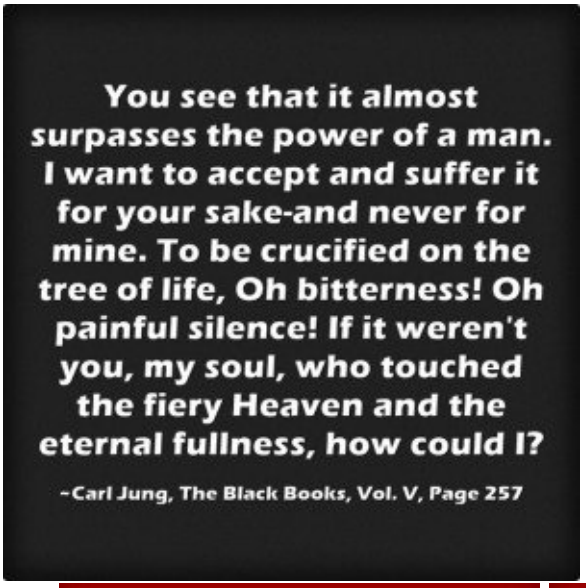

You should not serve your personal devil. That leads to superfluous pain. True joy is simple and comes and exists from itself, and is not to be sought here and there.
- A Dead Woman. The Black Books. Vol. V. Page 253

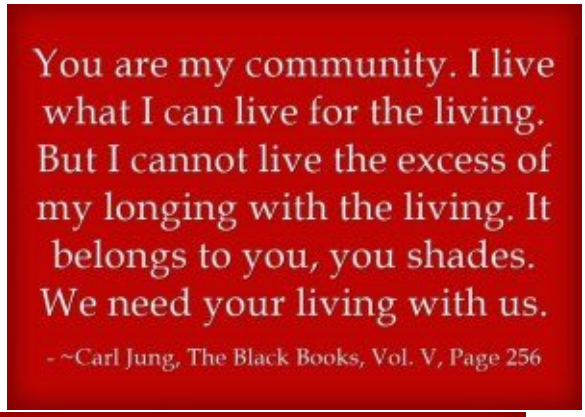

At the risk of encountering black night, you must devote yourself to me and seek no joy. Joy can never ever be prepared, but exists of its own accord or exists not at all. All you must do is fulfil your task, nothing else. Joy comes from fulfillment, not from searching for it.
~A Dead Woman, The Black Books, Vol. V, Page 253

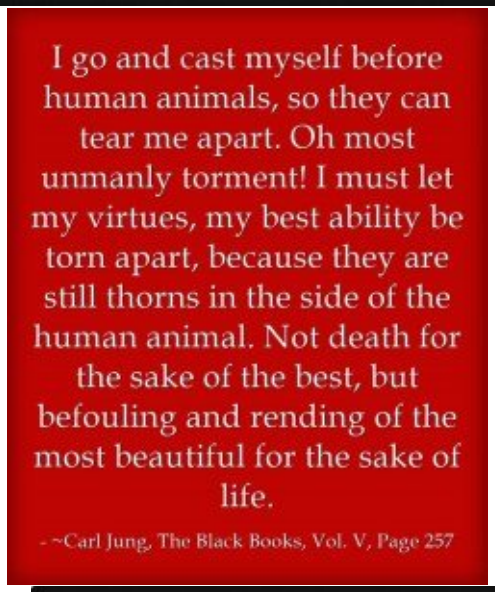

There are also internal ceremonies. The ceremony must be dissolved and become spirit. The bridge should lead out beyond humanity. Inviolable, far, of the air. Your bridge is too low. People will knock their heads on it. There is a community of spirits.
- ~A Dead Woman, The Black Books, Vol. V, Page 254-255

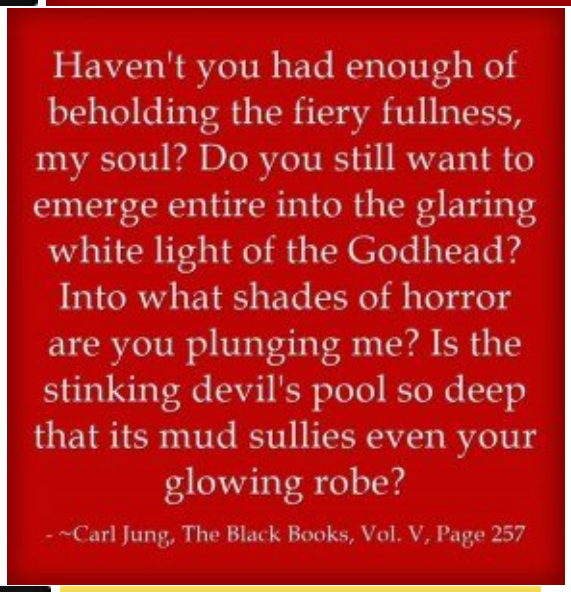

Help me to understand your language, so that I will not stray from you nor you from me. I need community with you so that I fall prey neither to the community of the living nor to my desire and yours, whose envy is insatiable unending and therefore begets evil.
- ~Carl Jung, The Black Books, Vol. V, Page 256

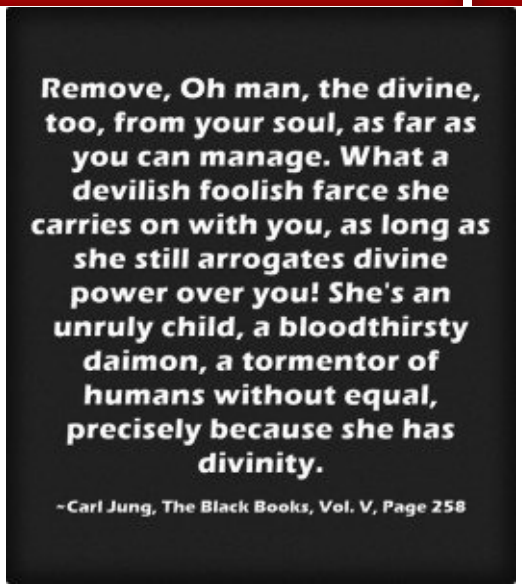

Let us build the bond of community so that living and dead images will become one and the past will live on in the present.
- A Dead Woman. The Black Books. Vol. V. Page 256

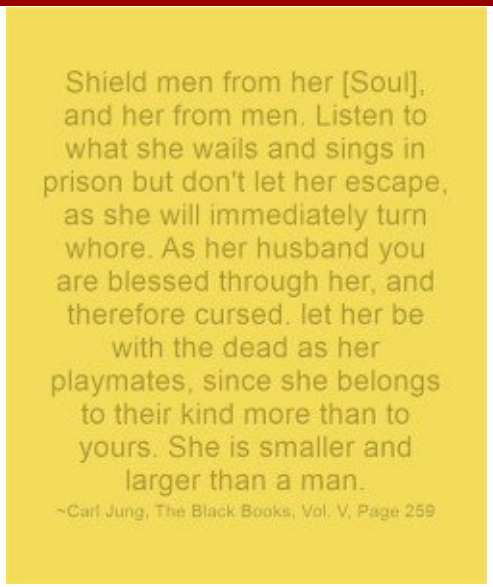

You see that it almost surpasses the power of a man. I want to accept and suffer it for your sake-and never for mine. To be crucified on the tree of life, Oh bitterness! Oh painful silence! If it weren't you, my soul, who touched the fiery Heaven and the eternal fullness, how could I?
~Carl Jung, The Black Books, Vol. V, Page 257

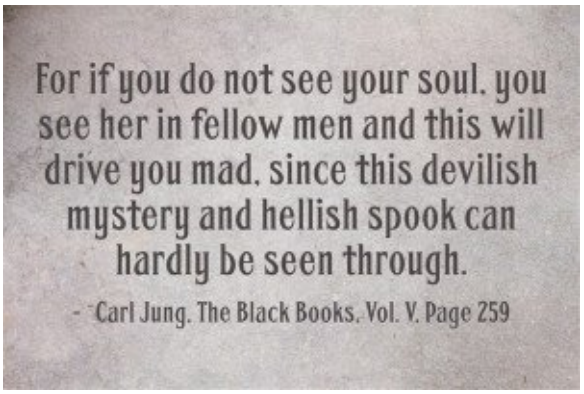

You are my community. I live what I can live for the living. But I cannot live the excess of my longing with the living. It belongs to you, you shades. We need your living with us.
- ~Carl Jung, The Black Books, Vol. V, Page 256

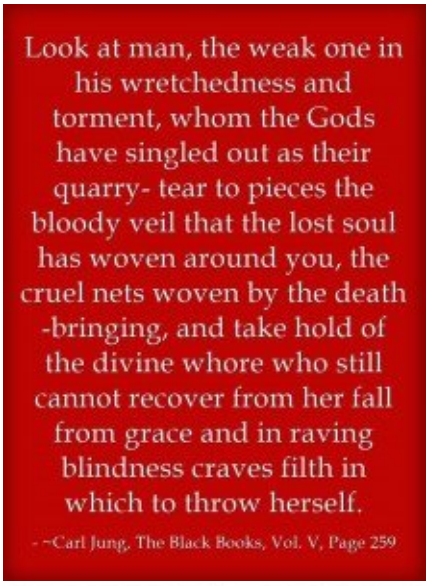

I go and cast myself before human animals, so they can tear me apart. Oh most unmanly torment! I must let my virtues, my best ability be torn apart, because they are still thorns in the side of the human animal. Not death for the sake of the best, but befouling and rending of the most beautiful for the sake of life.
- ~Carl Jung, The Black Books, Vol. V, Page 257

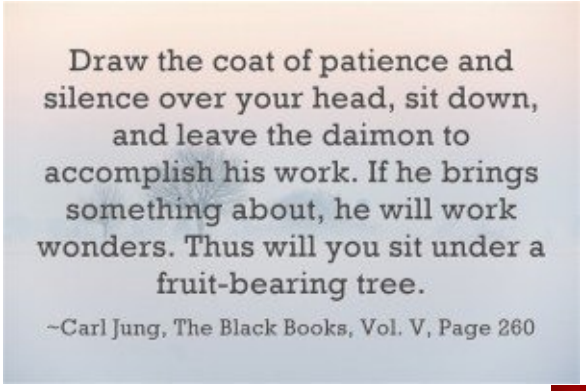

Haven't you had enough of beholding the fiery fullness, my soul? Do you still want to emerge entire into the glaring white light of the Godhead? Into what shades of horror are you plunging me? Is the stinking devil's pool so deep that its mud sullies even your glowing robe?
- ~Carl Jung, The Black Books, Vol. V, Page 257

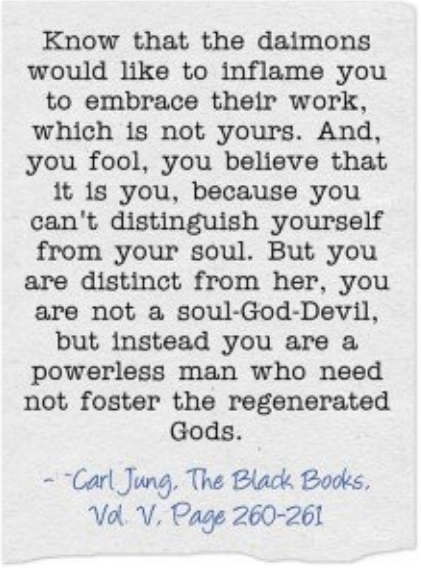

Remove, Oh man, the divine, too, from your soul, as far as you can manage. What a devilish foolish farce she carries on with you, as long as she still arrogates divine power over you! She's an unruly child, a bloodthirsty daimon, a tormentor of humans without equal, precisely because she has divinity.
~Carl Jung, The Black Books, Vol. V, Page 258

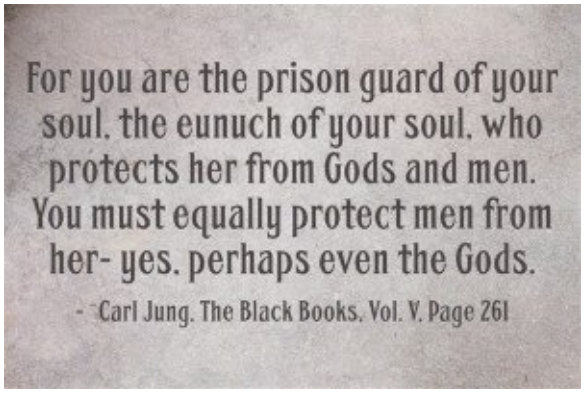

Shield men from her [Soul], and her from men. Listen to what she wails and sings in prison but don't let her escape, as she will immediately turn whore. As her husband you are blessed through her, and therefore cursed. let her be with the dead as her playmates, since she belongs to their kind more than to yours. She is smaller and larger than a man.
~Carl Jung, The Black Books, Vol. V, Page 259

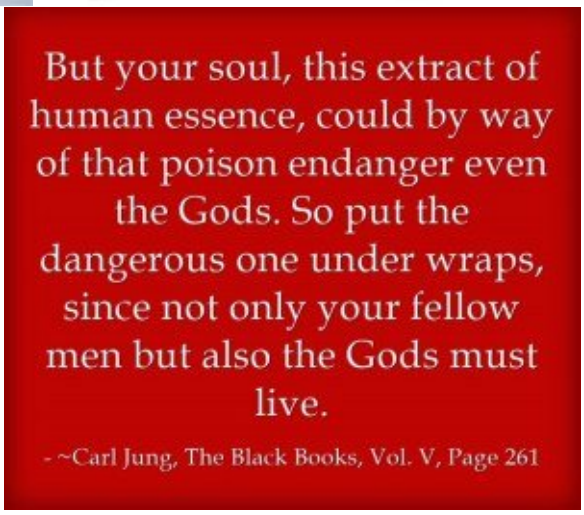

For if you do not see your soul, you see her in fellow men and this will drive you mad, since this devilish mystery and hellish spook can hardly be seen through.
- Carl Jung. The Black Books. Vol. V. Page 259


Look at man, the weak one in his wretchedness and torment, whom the Gods have singled out as their quarry- tear to pieces the bloody veil that the lost soul has woven around you, the cruel nets woven by the death -bringing, and take hold of the divine whore who still cannot recover from her fall from grace and in raving blindness craves filth in which to throw herself.
- ~Carl Jung, The Black Books, Vol. V, Page 259


Draw the coat of patience and silence over your head, sit down, and leave the daimon to accomplish his work. If he brings something about, he will work wonders. Thus will you sit under a fruit-bearing tree.
~Carl Jung, The Black Books, Vol. V, Page 260


Know that the daimons would like to inflame you to embrace their work, which is not yours. And, you fool, you believe that it is you, because you can't distinguish yourself from your soul. But you are distinct from her, you are not a soul-God-Devil, but instead you are a powerless man who need not foster the regenerated Gods.
- Carl Jung, The Black Books, Vol. V, Page 260-261


For you are the prison guard of your soul, the eunuch of your soul, who protects her from Gods and men. You must equally protect men from her- yes, perhaps even the Gods.
- Carl Jung. The Black Books. Vol. V. Page 261


But your soul, this extract of human essence, could by way of that poison endanger even the Gods. So put the dangerous one under wraps, since not only your fellow men but also the Gods must live.
- ~Carl Jung, The Black Books, Vol. V, Page 261

Of course, here I have peace and can collect myself. Your human world makes me drunk so much human blood- I could get intoxicated on it to the point of madness. Doors of iron, walls of stone, cold darkness and the rations of penance-that is the bliss of redemption.

- ~Jung's Soul, The Black Books, Vol. V, Page 261

I've learned how one behaves as a soul, perfectly ambiguous, mysteriously untruthful and hypocritical. But above all one must start with betrayal.

~Carl Jung, The Black Books, Vol. V, Page 263

Embellish yourself with the gold of the Gods, but not with the meager treasures of earthbound human beings. May you taste heavenly poverty after you have preached earthly poverty to men for so long, like a true and proper cleric full of lies, who fills his belly and purse and preaches poverty.

~Jung's Soul, The Black Books, Vol. V, Page 265

Ha, you have yet to learn, you devils and Gods, to crawl in the dust for the sake of love so that from someone somewhere you snatch a drop of the living sweetness. learn humility and pride from men for the sake of love.

~Jung's Soul, The Black Books, Vol. V, Page 266

You must melt down all your feeling, which has been worn out by the day, through inward retrieval into the mounting heat, in order to purge rust and breakage in the fire's heat, so you can renew the work of the day with restored tools. The ancestors prayed and practised the holy ceremonies.

- Jung's Soul, The Black Books, Vol. V, Page 268

You are ignorant of the power of matter, just as you know nothing of human power, not even your own. Matter is the counterpole to God. God lures the phallus out of himself. Yes, he lures matter out of the devilish void, which is God himself.

- ~Carl Jug, The Black Books, Vol. V, Page 269

You know that the power of the phallus is great. Did you ever doubt it? Then know that the power of matter is even greater. The earth is more powerful than the phallus, he is the transient son, she is the age-old mother. The hardest, most imperishable matter is the best. It needs to be built into this matter.

~Carl Jug, The Black Books, Vol. V, Page 269

I bind the Above with the Below. I bind God and animal. Something in me is part animal, something part God, and a third part human. Below you serpent, within you man, and above you God. Beyond the serpent comes the phallus, then the earth, then the moon, and finally the coldness and emptiness of outer space.

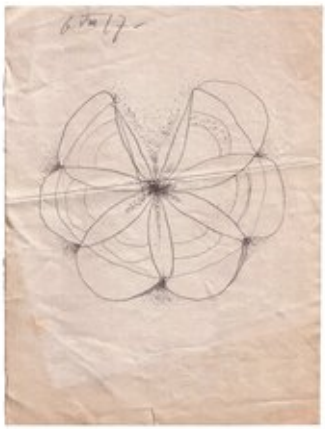
~Jung's Soul, The Black Books, Vol. V, Page 270

The hardest stone is good for the greatest idea. To penetrate deeper into matter endows thought with greater powers. Always erect it in matter.

- ~Carl Jung, The Black Books, Vol. V, Page 269

We are also the Pleroma itself; hence I say that we are not in the Pleroma, but we are it. Figuratively, the Pleroma is the smallest point in us and the boundless firmament about us.

~Philemon, The Black Books, Vol. VI, Page 207



Every so-called fixed and certain thing is only relative. That alone is fixed and certain that is subject to change. Creation, however, is subject to change; therefore it alone is fixed and determined because it has qualities: indeed, it is quality itself.

- ~Philemon, The Black Books, Vol. VI, Page 207

Creatures came into being, but not the creation since it is the very quality of the Pleroma, as much as noncreation, eternal death. The creation is ever-present, and so is death. The Pleroma has everything, differentiation and nondifferentiation.

~Philemon, The Black Books, Vol. VI, Page 208

If we do not differentiate, we move beyond our essence, beyond creation, and we fall into nondifferentiation, which is the other quality of the Pleroma. We fall into the Pleroma itself and cease to be created beings. We lapse into dissolution in eternity and endlesssness. This is the death of the creature.

- ~Philemon, The Black Books, Vol. VI, Page 208

The most important pairs of opposites are the effective and the ineffective, the fullness and the emptiness, the living and the dead, the different and the same, hot and cold, change and force and spare matter or time and space, the sin virtue and the virtue sin, good and evil, the beautiful and the ugly, the one and the many.

- ~Philemon, The Black Books, Vol. VI, Page 209

You must not forget that the Pleroma has no qualities. We create these through thinking. If, therefore, you strive for distinctiveness or sameness, you pursue your thoughts which are not in the Pleroma about the qualities of the Pleroma, which do not exist.

- ~Philemon, The Black Books, Vol. VI, Page 210

Not your thinking, but your essence, is differentiation. Therefore you must not strive for what you conceive as distinctiveness, but for your own essence. You should and can strive only for this without damage and for everything else in the name and the sign of your essence.

~Philemon, The Black Books, Vol. VI, Page 210

Since, however, thought alienates us from our essence, I must teach you that knowledge with which you can bridle your thoughts.

- Philemon, The Black Books, Vol. VI, Page 210

Whereas the essence of the creation is differentiation, the essence of God is effective fullness. Effective emptiness is the essence of the devil.

~Philemon, The Black Books, Vol. VI, Page 211

We need no proof of their [God/Devil] existence, since it is enough that we have to keep speaking about God and the devil. They are both manifestations of the non-existent qualities of the Pleroma.

~Philemon, The Black Books, Vol. VI, Page 211

So live life, do not flee Abraxas, provided that he compels you and you can recognize his necessity. In one sense I say to you: do not fear him, do not love him. In another sense I say: fear him, love him. He is the life of the earth, that says enough.

- ~Philemon, The Black Books, Vol. V, Page 277

You need to recognize the multiplicity of the Gods. You cannot unite all into one being. As little as you are one with the multiplicity of men, just so little is the one God one with the multiplicity of the Gods. This one God is the kind, the loving, the leading, the healing. To him all your love and worship is due. To him you should pray, you are one with him, he is near you, nearer than your soul.

- ~Philemon, The Black Books, Vol. V, Page 277

You should call me if you want to live with men, but the one God if you want to rise above the human world to the divine and eternal solitude of the star.

~Jung's Soul, The Black Books, Vol. V, Page 277

My soul, I call upon you- I fear something terrible and dreadful-nameless fear fills my heart, since the things that you announced beforehand were awful-must everything be broken, burned, and destroyed? Does no cry of despair reach you?

- ~Jung's Soul, The Black Books, Vol. V, Page 278

But we are the Pleroma, for we are enclosed in and part of the eternal and the endless. But we have no share therein, as we are infinitely removed from the Pleroma; not spatially or temporally, but essentially, since we are distinguished from the Pleroma in our essence as creation, which is confined within time and space.

- ~Jung's Soul, The Black Books, Vol. V, Page 285

Fullness and emptiness, generation and destruction, are what distinguish God and the devil. Effectiveness is common to both. Effectiveness joins them. Effectiveness, therefore, stands above both, and is a God above God, since it unites fullness and emptiness through its effectuality.

- ~Philemon, The Black Books, Vol. VI, Page 212

This is a God you knew nothing about. We call him Abraxas. He is even more indefinite than God and the devil. Nothing stands opposed to him but the ineffective; hence his effective nature unfolds itself freely.

~Philemon, The Black Books, Vol. VI, Page 212

This is a God you knew nothing about. We call him Abraxas. He is even more indefinite than God and the devil. Nothing stands opposed to him but the ineffective; hence his effective nature unfolds itself freely.

~Philemon, The Black Books, Vol. VI, Page 212

Abraxas stands above God and devil. He is improbable probability, that which takes unreal effect. If the Pleroma had an essence, Abraxas would be its manifestation.

~Philemon, The Black Books, Vol. VI, Page 212

What the God speaks is life, what the devil speaks is death, but Abraxas speaks that hallowed and accursed word that is at once life and death. Abraxas produces truth and lying, in the same good and evil, light and darkness, in the same word and in the same act.

- Philemon, The Black Books, Vol. VI, Page 214

The human has fallen from you. You have come closer to the stars. The kingdom of what is to come will open. Let silence enter, the silence of eternity, since all paths, even the most winding, lead to the valley of silence

~Philemon, The Black Books, Vol. VI, Page 213

If I am not conjoined through the uniting of the Below and the Above, I break down into three parts: the serpent, and in that or some other animal form I roam, living nature daimonically, arousing fear and longing.

- ~Jung's Soul, The Black Books, Vol. V, Page 270

The human soul, living forever within you. The heavenly soul, as such dwelling with the Gods, far from you and unknown to you, appearing in the form of a bird. Each of these three parts then is independent.

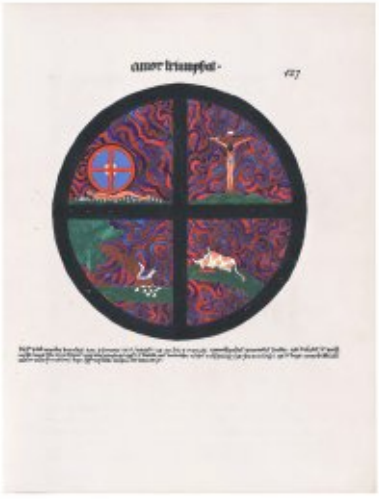
~Carl Jung, The Black Books, Vol. V, Page 270

The heavenly mother is a daimon among the order of the Gods, an inhabitant of the heavenly world.

~Carl Jung, The Black Books, Vol. V, Page 271

The Gods are favorable and unfavorable, impersonal, the souls of stars, influences, forces, grandfathers of souls, rulers in the heavenly world, both in space and in force. They are neither dangerous nor kind, strong, yet humble, clarifications of the Pleroma and of the eternal emptiness, configurations of the eternal qualities.

- ~Carl Jung, The Black Books, Vol. V, Page 271



Man becomes through the principium individuationis. He strives for absolute individuality, through which he ever increasingly concentrates the absolute dissolution of the Pleroma. Through this he makes the Pleroma the point that contains the greatest tension and is itself a shining star, immeasurably small, just as the Pleroma is immeasurably great.

- ~Carl Jung, The Black Books, Vol. V, Page 271-272

To be sure, this God is the one who survives the death of men. To him for whom solitude is Heaven, he goes to Heaven; to him for whom it is Hell, he goes to Hell. Whoever does not follow the principium individuationis to its end becomes no God, since he cannot bear individuality.

- ~Carl Jung, The Black Books, Vol. V, Page 272

The dead who besiege us are souls who have not fulfilled the principium individuationis, or else they would have become distant stars. Insofar as we do not fulfill it, the dead have a claim on us and besiege us and we cannot escape them.

- ~Carl Jung, The Black Books, Vol. V, Page 272

The God of the frogs or toads, the brainless, is the uniting of the Christian God with Satan. His nature is like the flame; he is like Eros, but a God; Eros is only a daimon.

~Carl Jung, The Black Books, Vol. V, Page 274

The more you free yourself from him [Abraxas], the more you approach death, since he is the life of the universe. But he is also universal death. Therefore you fall victim to him again, not in life but in dying. So remember him, do not worship him, but also do not imagine that you can flee him since he is all around you.

- ~Carl Jung, The Black Books, Vol. V, Page 275

You must be in the middle of life. surrounded by death on all sides. Stretched out. like one crucified. you hang in him. the fearful. the overpowering.

- Carl Jung. The Black Books. Vol. V. Page 275

You yourself are a creator of worlds and a created being. You have the one God, and you become your one God in the innumerable number of Gods.

- ~Carl Jung, The Black Books, Vol. V, Page 275

The suffering of mankind is without end, since its life is without end. Since there is no end where none sees an end. If mankind has come to an end, there is none who would see its end and none who could say that mankind has an end. So it has no end for itself, but it certainly does for the Gods.

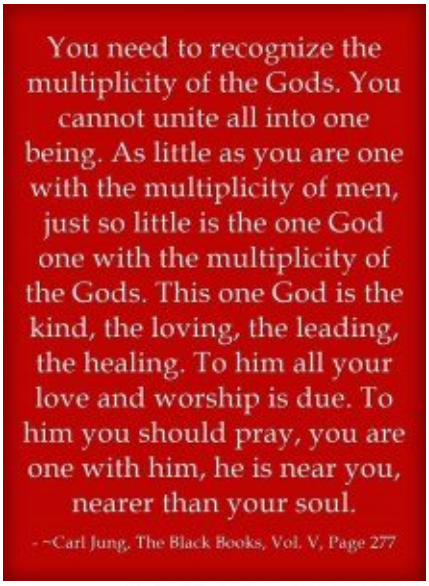
~Carl Jung, The Black Books, Vol. V, Page 276

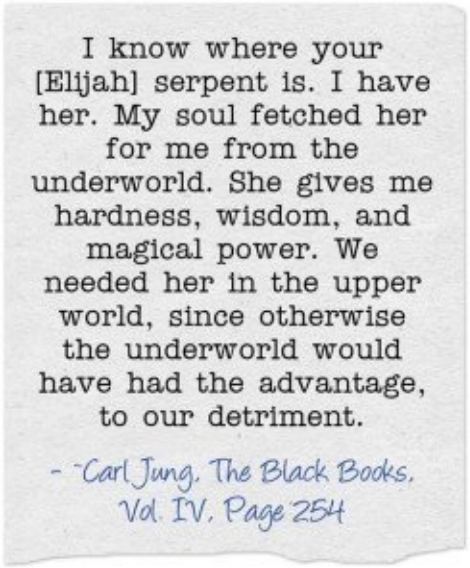
The death of Christ took no suffering away from the world. but his life has taught us much: namely. that it pleases the one God if the individual lives his own life against the power of Abraxas.

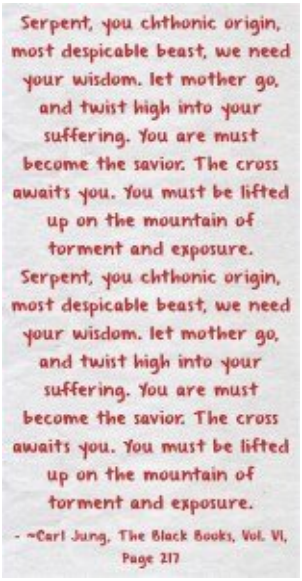
- Carl Jung. The Black Books. Vol. V. Page 276

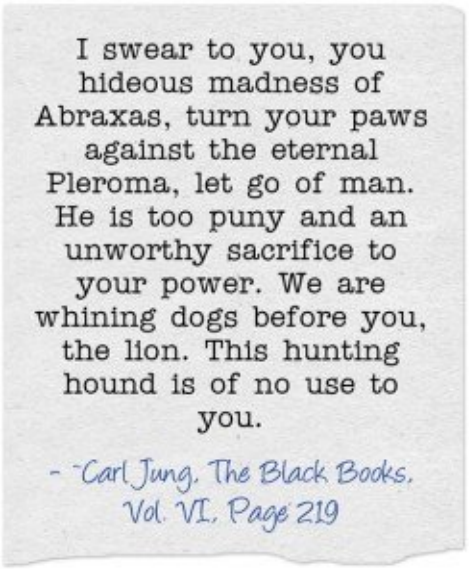
Only by living life can you free yourself from it. So live it to such a degree that it befits you. To the degree that you live it, you also fall victim to the power of Abraxas and his dreadful deceptions. But to the same degree the star God in you gains in pew longing and power, in that the fruit of deception and human disappointment falls to him.

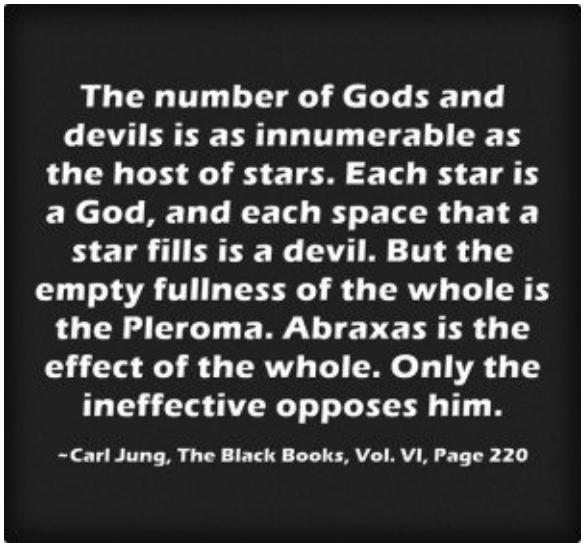
- Carl Jung. The Black Books. Vol. V. Page 276

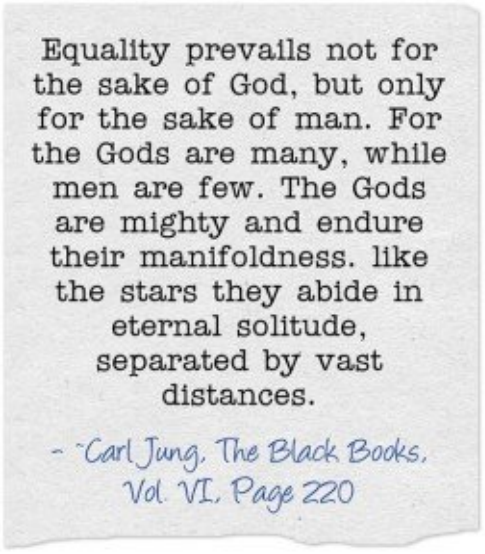

You need to recognize the multiplicity of the Gods. You cannot unite all into one being. As little as you are one with the multiplicity of men, just so little is the one God one with the multiplicity of the Gods. This one God is the kind, the loving, the leading, the healing. To him all your love and worship is due. To him you should pray, you are one with him, he is near you, nearer than your soul.
- ~Carl Jung, The Black Books, Vol. V, Page 277

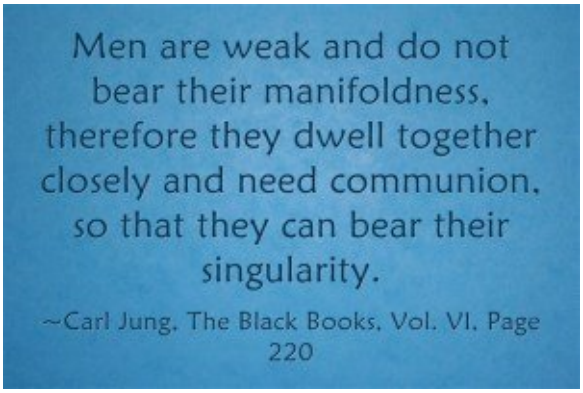

I know where your [Elijah] serpent is. I have her. My soul fetched her for me from the underworld. She gives me hardness, wisdom, and magical power. We needed her in the upper world, since otherwise the underworld would have had the advantage, to our detriment.
- ~Carl Jung, The Black Books, Vol. IV, Page 254

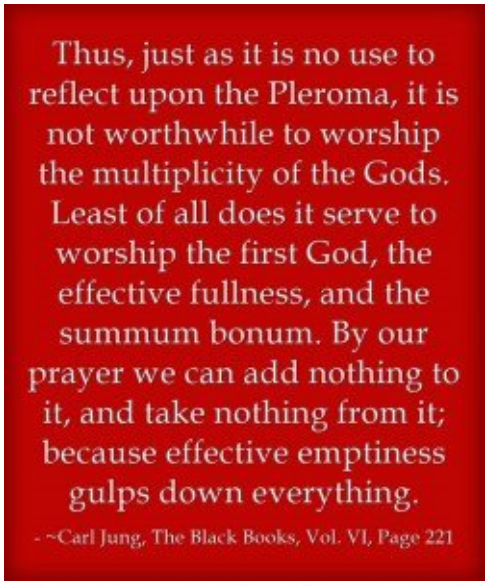

Serpent, you chthonic origin, most despicable beast, we need your wisdom. let mother go, and twist high into your suffering. You are must become the savior. The cross awaits you. You must be lifted up on the mountain of torment and exposure. Serpent, you chthonic origin, most despicable beast, we need your wisdom. let mother go, and twist high into your suffering. You are must become the savior. The cross awaits you. You must be lifted up on the mountain of torment and exposure.
- ~Carl Jung, The Black Books, Vol. VI, Page 217

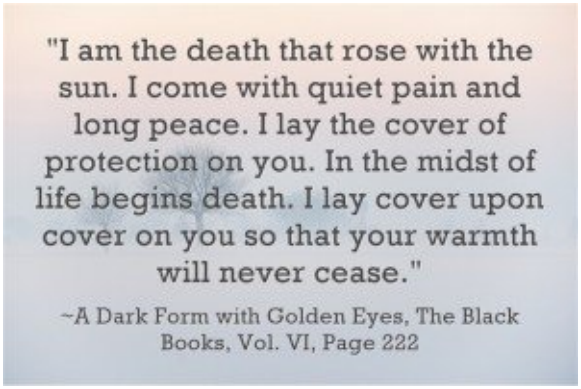

I swear to you, you hideous madness of Abraxas, turn your paws against the eternal Pleroma, let go of man. He is too puny and an unworthy sacrifice to your power. We are whining dogs before you, the lion. This hunting hound is of no use to you.
- ~Carl Jung, The Black Books, Vol. VI, Page 219

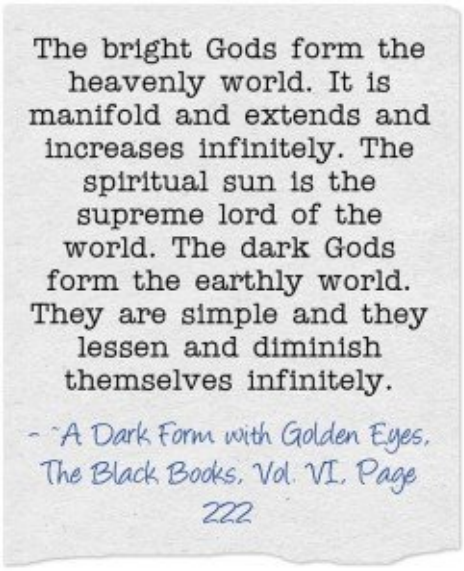

The number of Gods and devils is as innumerable as the host of stars. Each star is a God, and each space that a star fills is a devil. But the empty fullness of the whole is the Pleroma. Abraxas is the effect of the whole. Only the ineffective opposes him.
~Carl Jung, The Black Books, Vol. VI, Page 220

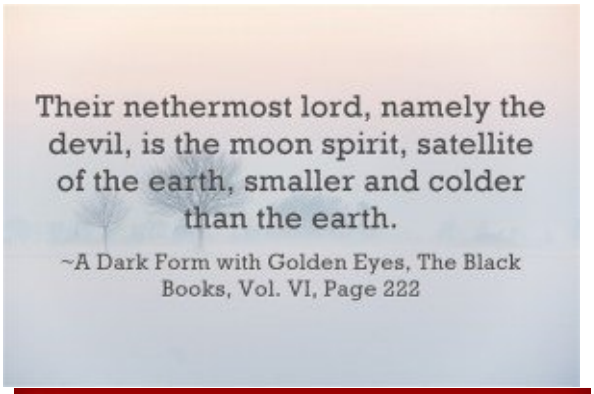

Equality prevails not for the sake of God, but only for the sake of man. For the Gods are many, while men are few. The Gods are mighty and endure their manifoldness. like the stars they abide in eternal solitude, separated by vast distances.
- ~Carl Jung, The Black Books, Vol. VI, Page 220

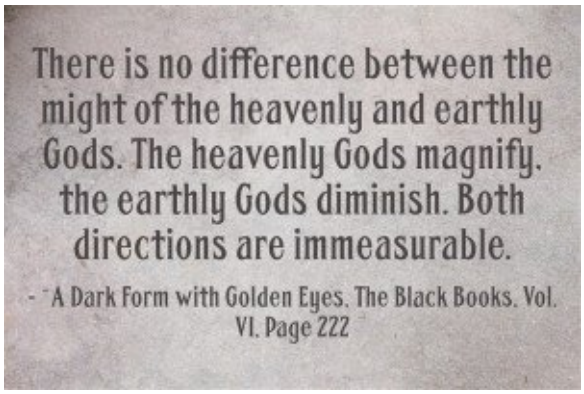

Men are weak and do not bear their manifoldness, therefore they dwell together closely and need communion, so that they can bear their singularity.
~Carl Jung, The Black Books, Vol. VI, Page 220

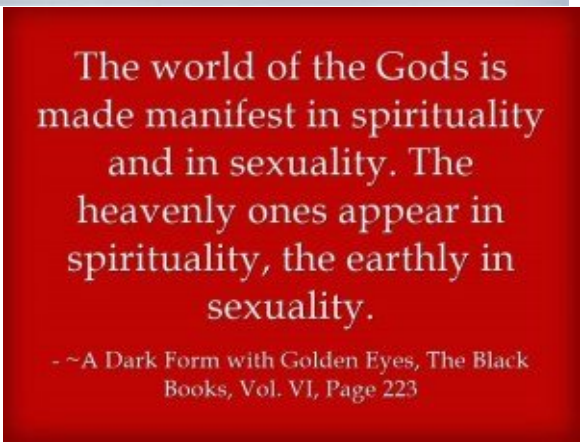

Thus, just as it is no use to reflect upon the Pleroma, it is not worthwhile to worship the multiplicity of the Gods. Least of all does it serve to worship the first God, the effective fullness, and the summum bonum. By our prayer we can add nothing to it, and take nothing from it; because effective emptiness gulps down everything.
- ~Carl Jung, The Black Books, Vol. VI, Page 221

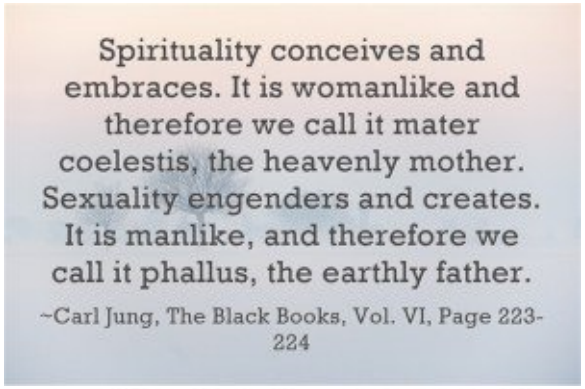

"I am the death that rose with the sun. I come with quiet pain and long peace. I lay the cover of protection on you. In the midst of life begins death. I lay cover upon cover on you so that your warmth will never cease."
~A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

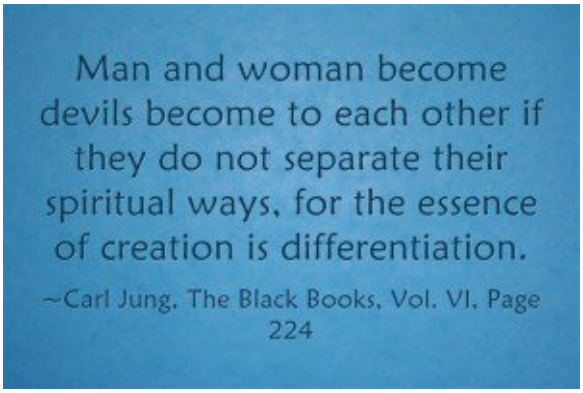

The bright Gods form the heavenly world. It is manifold and extends and increases infinitely. The spiritual sun is the supreme lord of the world. The dark Gods form the earthly world. They are simple and they lessen and diminish themselves infinitely.
- ~A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

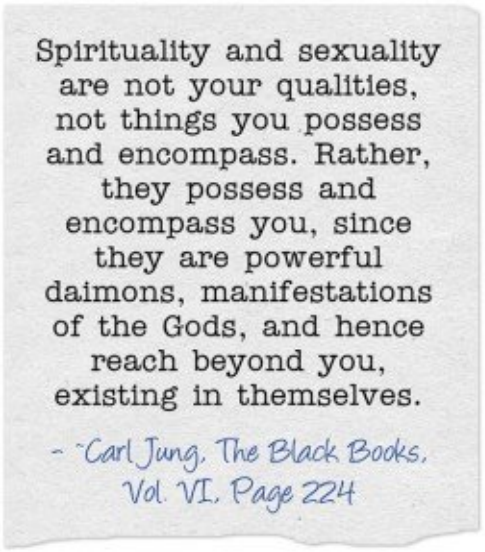

Their nethermost lord, namely the devil, is the moon spirit, satellite of the earth, smaller and colder than the earth.
~A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

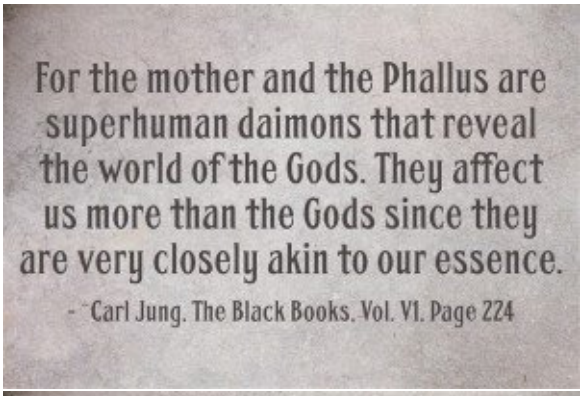

There is no difference between the might of the heavenly and earthly Gods. The heavenly Gods magnify. the earthly Gods diminish. Both directions are immeasurable.
- ~A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 222

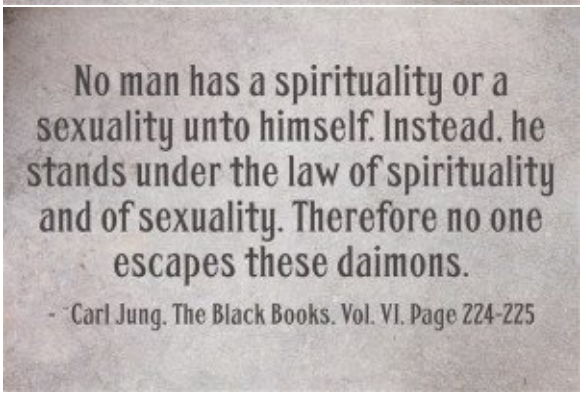

The world of the Gods is made manifest in spirituality and in sexuality. The heavenly ones appear in spirituality, the earthly in sexuality.
- ~A Dark Form with Golden Eyes, The Black Books, Vol. VI, Page 223

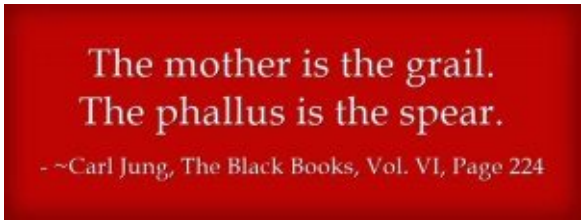

Spirituality conceives and embraces. It is womanlike and therefore we call it mater coelestis, the heavenly mother. Sexuality engenders and creates. It is manlike, and therefore we call it phallus, the earthly father.
~Carl Jung, The Black Books, Vol. VI, Page 223-224

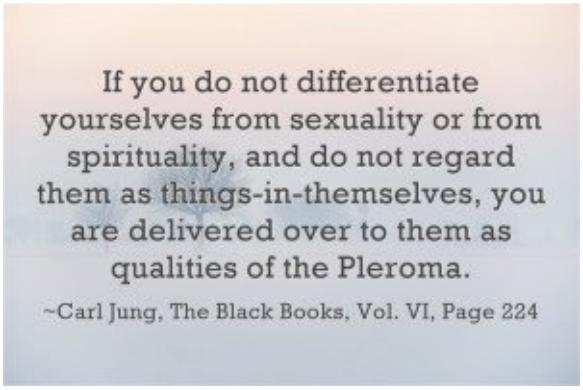

Man and woman become devils become to each other if they do not separate their spiritual ways, for the essence of creation is differentiation.
~Carl Jung, The Black Books, Vol. VI, Page 224

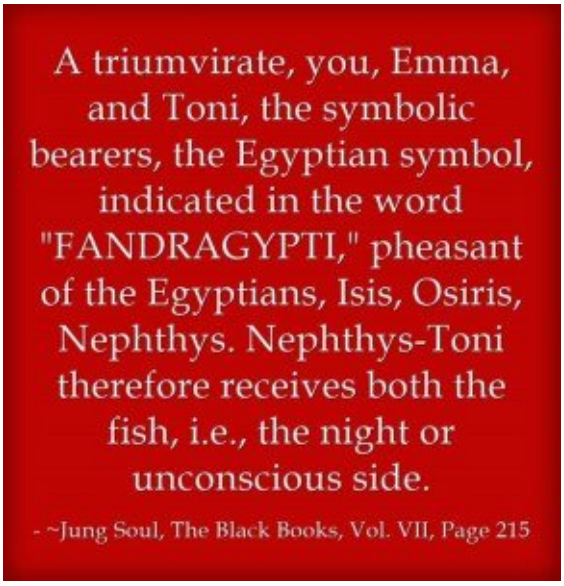

Spirituality and sexuality are not your qualities, not things you possess and encompass. Rather, they possess and encompass you, since they are powerful daimons, manifestations of the Gods, and hence reach beyond you, existing in themselves.
- ~Carl Jung, The Black Books, Vol. VI, Page 224

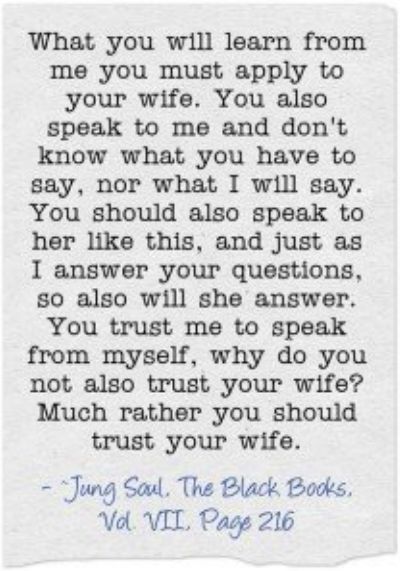

For the mother and the Phallus are superhuman daimons that reveal the world of the Gods. They affect us more than the Gods since they are very closely akin to our essence.
- ~Carl Jung, The Black Books, Vol. VI, Page 224

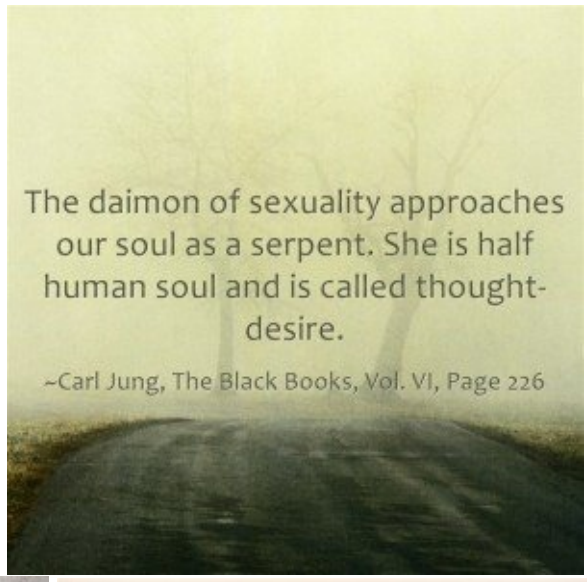

No man has a spirituality or a sexuality unto himself. Instead, he stands under the law of spirituality and of sexuality. Therefore no one escapes these daimons.
- ~Carl Jung, The Black Books, Vol. VI, Page 224-225

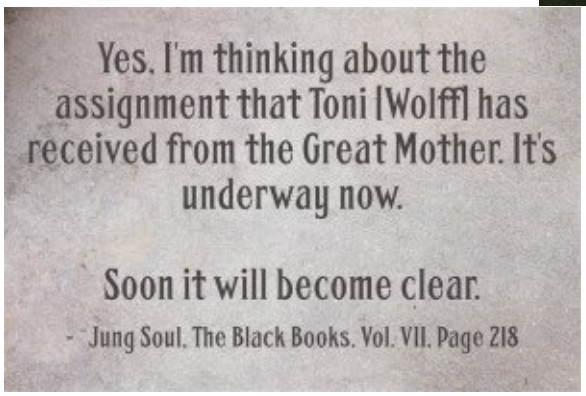

The mother is the grail.
The phallus is the spear.
- ~Carl Jung, The Black Books, Vol. VI, Page 224

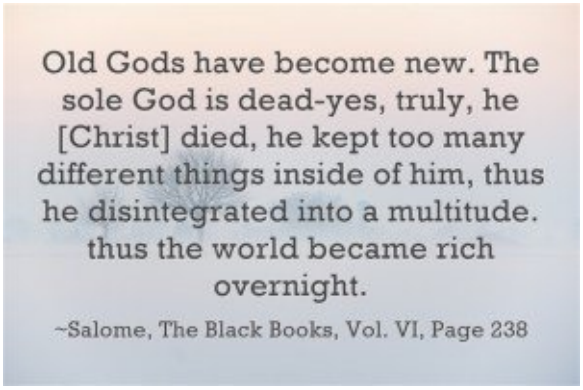

If you do not differentiate yourselves from sexuality or from spirituality, and do not regard them as things-in-themselves, you are delivered over to them as qualities of the Pleroma.
~Carl Jung, The Black Books, Vol. VI, Page 224

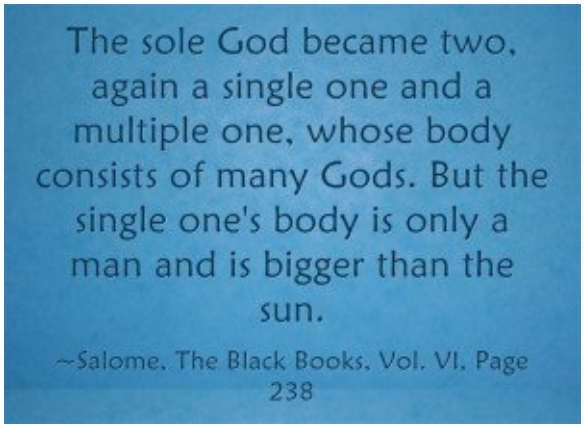

A triumvirate, you, Emma, and Toni, the symbolic bearers, the Egyptian symbol, indicated in the word "FANDRAGYPTI," pheasant of the Egyptians, Isis, Osiris, Nephthys. Nephthys-Toni therefore receives both the fish, i.e., the night or unconscious side.
- ~Jung Soul, The Black Books, Vol. VII, Page 215

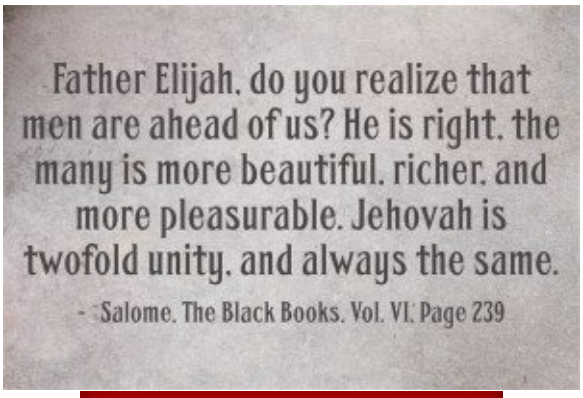

What you will learn from me you must apply to your wife. You also speak to me and don't know what you have to say, nor what I will say. You should also speak to her like this, and just as I answer your questions, so also will she answer. You trust me to speak from myself, why do you not also trust your wife? Much rather you should trust your wife.
- Jung Soul, The Black Books, Vol. VII, Page 216

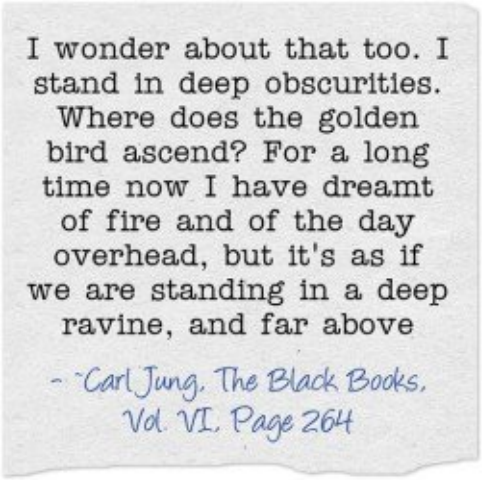

The daimon of sexuality approaches our soul as a serpent. She is half human soul and is called thought-desire.
~Carl Jung, The Black Books, Vol. VI, Page 226

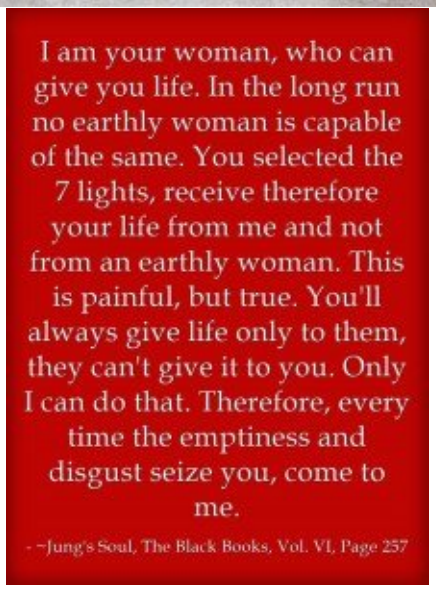

Yes. I'm thinking about the assignment that Toni [Wolff] has received from the Great Mother. It's underway now.
Soon it will become clear.
- Jung Soul, The Black Books, Vol. VII, Page 218

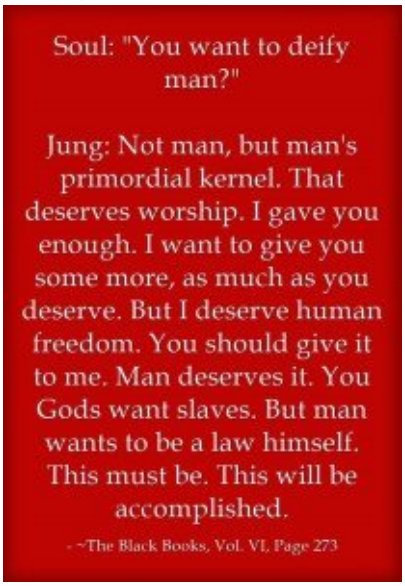

Old Gods have become new. The sole God is dead-yes, truly, he [Christ] died, he kept too many different things inside of him, thus he disintegrated into a multitude. thus the world became rich overnight.
~Salome, The Black Books, Vol. VI, Page 238

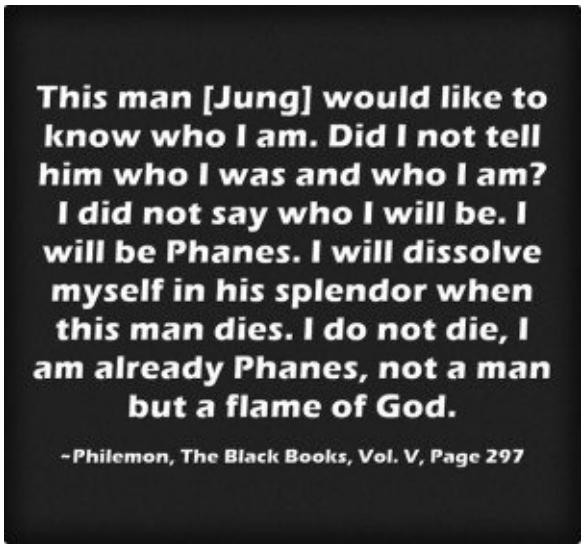

The sole God became two, again a single one and a multiple one, whose body consists of many Gods. But the single one's body is only a man and is bigger than the sun.
~Salome, The Black Books, Vol. VI, Page 238


Father Elijah, do you realize that men are ahead of us? He is right, the many is more beautiful, richer, and more pleasurable. Jehovah is twofold unity, and always the same.
- Salome, The Black Books, Vol. VI, Page 239


I wonder about that too. I stand in deep obscurities. Where does the golden bird ascend? For a long time now I have dreamt of fire and of the day overhead, but it's as if we are standing in a deep ravine, and far above
- Carl Jung, The Black Books, Vol. VI, Page 264


I am your woman, who can give you life. In the long run no earthly woman is capable of the same. You selected the 7 lights, receive therefore your life from me and not from an earthly woman. This is painful, but true. You'll always give life only to them, they can't give it to you. Only I can do that. Therefore, every time the emptiness and disgust seize you, come to me.
- ~Jung's Soul, The Black Books, Vol. VI, Page 257


Soul: "You want to deify man?"
Jung: Not man, but man's primordial kernel. That deserves worship. I gave you enough. I want to give you some more, as much as you deserve. But I deserve human freedom. You should give it to me. Man deserves it. You Gods want slaves. But man wants to be a law himself. This must be. This will be accomplished.
- ~The Black Books, Vol. VI, Page 273


This man [Jung] would like to know who I am. Did I not tell him who I was and who I am? I did not say who I will be. I will be Phanes. I will dissolve myself in his splendor when this man dies. I do not die, I am already Phanes, not a man but a flame of God.
~Philemon, The Black Books, Vol. V, Page 297

Protect yourself from alteration. No development, rather roots in the earth. That's why Prometheus was chained to the rocks, because he couldn't stop stealing. He himself became a predatory flame, that's why he was bound to the earth. Do it voluntarily first. Bind yourself to the earth, become stone.

~Serpent, The Black Books, Vol. V, Page 275

I come, my light is with you. Your path leads straight. Your feet do not err. Disaster is warded off The way is secure. Disunity is removed from you. The Lord of light is born. He lifted himself up and white steeds go before him. Flowers spring up from beneath his feet. The sagacity of the earth and the goodness of the blessing light have prepared the path to joy for you. Lay worry aside.

- ~Jung's Soul, The Black Books, Vol. V, Page 280

Jung: What then will remain of me?

Mother: "Nothing but your shadow."

Jung: But where is my I?

Mother: "Nowhere. No longer are you an I, but a river that pours forth over the lands. It seeks every valley and streams toward the depths, toward the sea." You're bristling at nothing."

Jung: Can I live without an I?

Mother: "You are the fool and the door between two eternities, an open passage, a street walked upon; one walks on it with shoes and spits on it." ~Carl Jung, The Black Books, Vol. VI, Page 231

- ~The Black Books, Vol. VI, Page 231

The Lord has come. Mortals may be happy. The soul gave herself to the evil one. The evil one is lamed by love. One of his eyes is blinded. Henceforth he doesn't drink the radiance of the light. He embraced and was embraced. You are secure. Enjoy the leveled way

~Jung's Soul, The Black Books, Vol. V, Page 280

Yet because we are parts of the Pleroma, the Pleroma is also in us. Even in the smallest point the Pleroma is endless and eternal, since small and great are qualities that are contained in it.

- ~The Black Books, Vol. V, Page 234

Serpent: Atmaviktu? I am the kernel of the self The self is no man. That was Atmaviktu's error. That was my banishment and my darkness for many thousands of years.

Soul: So that is Atmaviktu!

Jung: But what is the green robe?

Serpent: That's Atmaviktu's cloak, which he took off as a man when he died and became an animal.

Soul: Yet what is the robe?

Serpent: His humanity.

- ~Serpent, The Black Books, Vol. V, Page 280

Oh Izdubar, most powerful one, what you call poison is science. In our country we are nurtured on it from youth, and that may be one reason why we haven't properly flourished and remain so dwarfish. When I see you, however, it seems to me as if we are all somewhat poisoned

- ~Carl Jung, The Black Books, Vol. III, Page 250

Now you perhaps see that we had no choice. We have to swallow the poison of science. Otherwise we meet the same fate as you have— we will be completely lamed, if we encounter it unsuspecting and unprepared. This poison is so insurmountably strong that everyone, even the strongest, and even the eternal Gods, perish because of it.

- ~Carl Jung, The Black Books, Vol. III, Page 251

Light must be created. You must create it out of raw matter that you've received. It must still be uttered. Words! The light has shown itself only as matter. It will only become luminous when it has been lifted on high. What the Cabiri carried up must still be pulled up. It must pass through your highest light, through the highest lights: science and art. All powers must combine for this work.

~Jung's Soul, The Black Books, Vol. V, Page 282

I come from below, from the great cave, in which I lived for many thousands of years. I became white and blind from sheer darkness. My young have got feet, and I gnawed my tail, not from hunger but in self-contemplation. I lived from fire and drank liquid earth. Therefore I have become as solid as white marble and as cold as ice.

~Serpent, The Black Books, Vol. V, Page 289

Izdubar: Most terrible day of my life—unending—so long—so long—wretched magical art—our priests know nothing, or else they could have protected me from it—Even the Gods die, he said. Have you no Gods anymore?

Jung: No, words are all we have left.

- The Black Books, Vol. III, Page 251

If God no longer understands me, I must recede into remoteness from God. I must protect myself from his loving vengeance. Remoteness from God is procession along the 4 false ways, it is crucifixion, it is Abraxas. The 4 false ways are: being one with the outer worldly being, & being one with the soul, being one with splendor, being one with the shadow, Ka.

~Jung's Soul, The Black Books, Vol. VII, Page 177

Why do you love yourself? Because you are one. Why do hate yourself? Because you do not want to be one. But love is also the truth. To be one with yourself is being one with others. Being one with others is immortality. Don't all times and all peoples live in you? Be one with yourself and you will cross over. Only the individual dies.

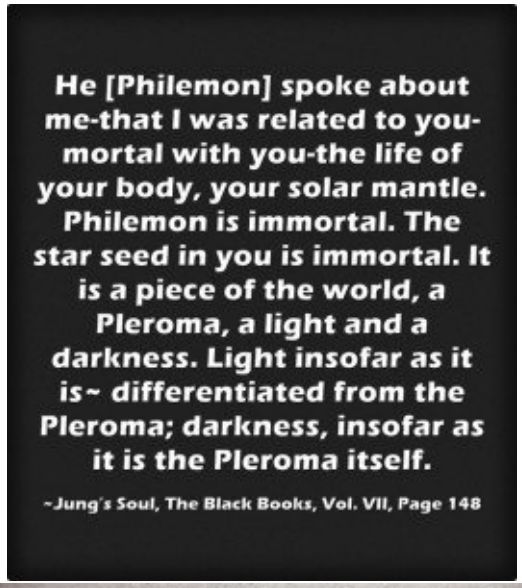
- ~Philemon, The Black Books, Vol. VII, Page 168

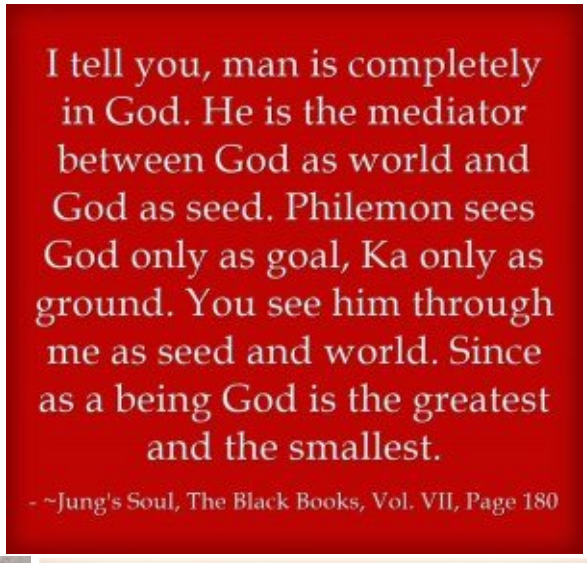
But the son taught men that it is good to turn one's eyes away from the created, that it is better to procreate no longer, and that the best thing is to wait for the imminent end and the fulfilment. But the son was a man and the seed in him rebelled against the law of the world creator. But the love of God followed him and embraced him in bloody death. Thus the seed was damaged. Why? It didn't seek the remoteness from God. It was not allowed to seek it, since that age was not allowed to know about remoteness from God.

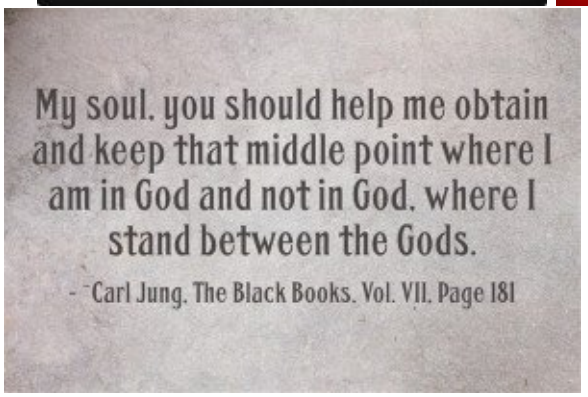
- Jung's Soul, The Black Books, Vol. VII, Page 179

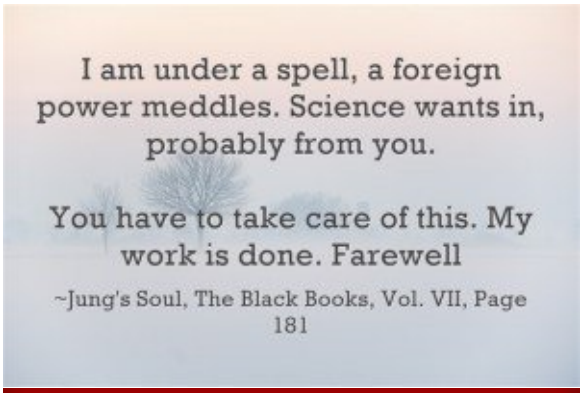
The light shines out of difference. Differentiation strengthens the light of the star -Philemon raises himself higher. His head is in the blazing fire. He burns upward to the eternal fiery heavens. What is it? A weight lies on me -a burden? Is your body burdened? Is a poison in it? I see-you have not fulfilled the sacrificial service. It should be fulfilled.

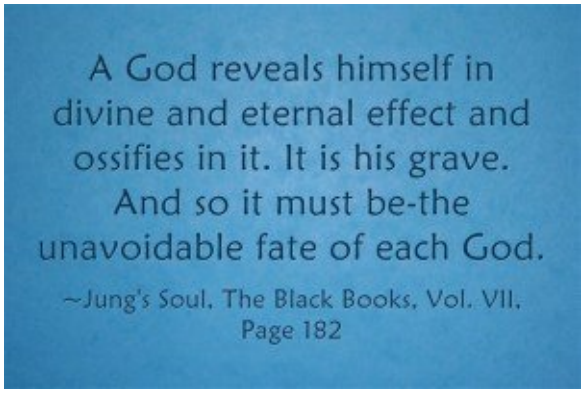
~Jung's Soul, The Black Books, Vol. VII, Page 148

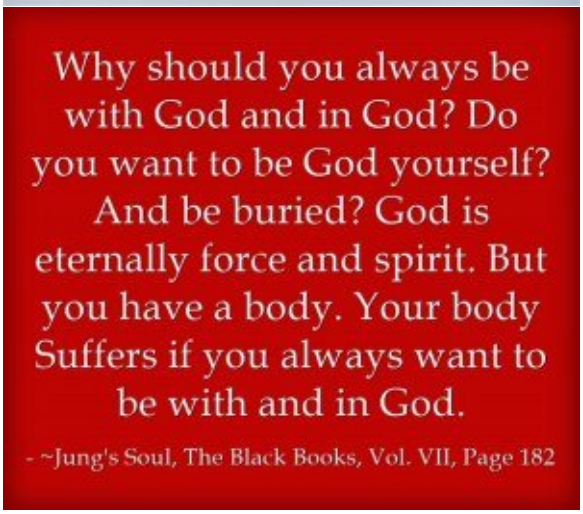

He [Philemon] spoke about me-that I was related to you-mortal with you-the life of your body, your solar mantle. Philemon is immortal. The star seed in you is immortal. It is a piece of the world, a Pleroma, a light and a darkness. Light insofar as it is~ differentiated from the Pleroma; darkness, insofar as it is the Pleroma itself.
~Jung's Soul, The Black Books, Vol. VII, Page 148


I tell you, man is completely in God. He is the mediator between God as world and God as seed. Philemon sees God only as goal, Ka only as ground. You see him through me as seed and world. Since as a being God is the greatest and the smallest.
- ~Jung's Soul, The Black Books, Vol. VII, Page 180


My soul. you should help me obtain and keep that middle point where I am in God and not in God. where I stand between the Gods.
- Carl Jung. The Black Books. Vol. VII. Page 181


I am under a spell, a foreign power meddles. Science wants in, probably from you.
You have to take care of this. My work is done. Farewell
~Jung's Soul, The Black Books, Vol. VII, Page 181


A God reveals himself in divine and eternal effect and ossifies in it. It is his grave. And so it must be-the unavoidable fate of each God.
~Jung's Soul, The Black Books, Vol. VII, Page 182


Why should you always be with God and in God? Do you want to be God yourself? And be buried? God is eternally force and spirit. But you have a body. Your body Suffers if you always want to be with and in God.
- ~Jung's Soul, The Black Books, Vol. VII, Page 182

Not "outside of yourself," but outside with men with yourself. You are then not only with you, if you are in you, but you can also be outside at yourself and with you, not just within. likewise you are in God, when you are in you, and God is in you, if you are outside with yourself.

- ~Jung's Soul, The Black Books, Vol. VII, Page 183

What leads you to joy? The sacrifice of what does not belong to you. But joy is your own self.

~Jung's Soul, The Black Books, Vol. VII, Page 184

Spirits are always between two people. They live from the relation of two people. Spirits are also dead without relation, not only people. But spirits must be removed from a relation, so that they can die.

- ~Jung's Soul, The Black Books, Vol. VII, Page 186

Appearance is visible, what has an effect is dark. The effective one is dark. The one who appears is light.

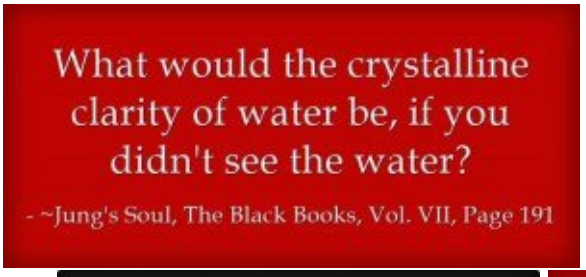
- ~Philemon, The Black Books, Vol. VII, Page 183

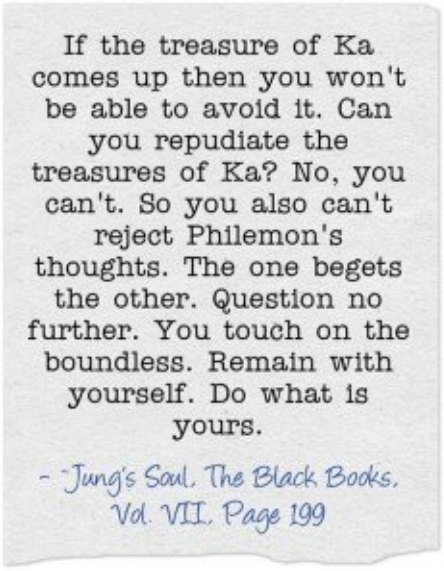
You're [Salome] not confusing me. Weakness is a strength. Weaknesses are the strongest powers of human life. I will wrestle from you the mystery of weakness, my weakness. Since I want man to become strong so that he can live on the earth without succumbing to the earth spirits.

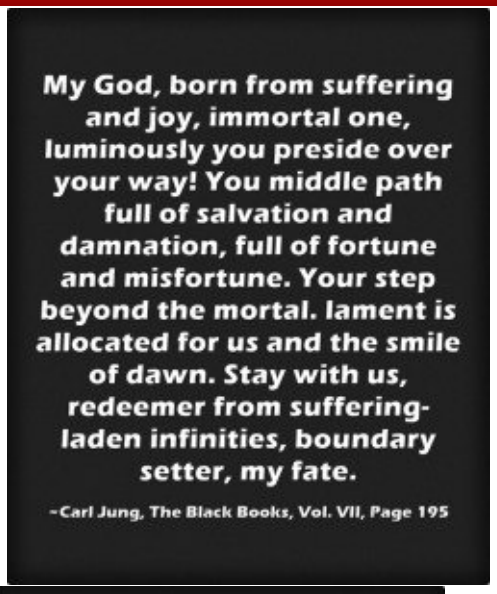
- ~Carl Jung, The Black Books, Vol. VII, Page 187-188

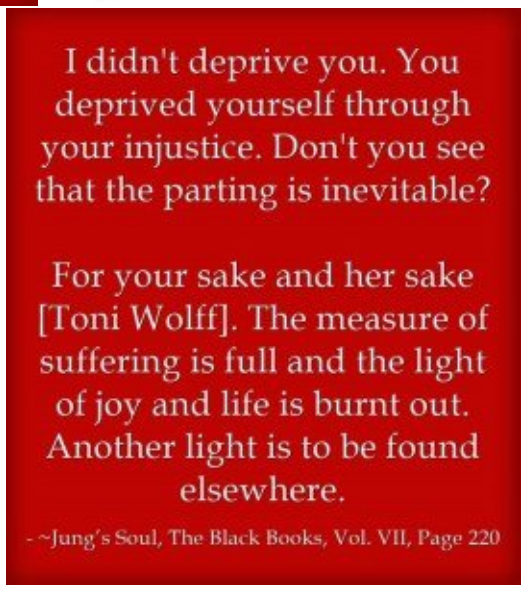
You have seen fear in me-do you have the evil eye? This is Philemon's work! He gave you the evil eye. That is his late revenge for the fact that I broke his wing when he was Simon. Why did I have to help the Christians?

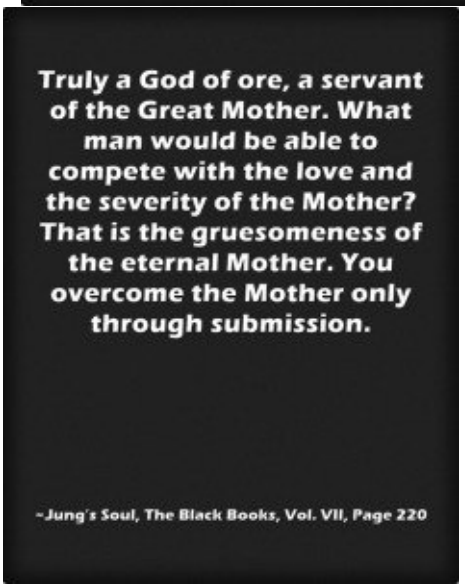
~Salome, The Black Books, Vol. VII, Page 189

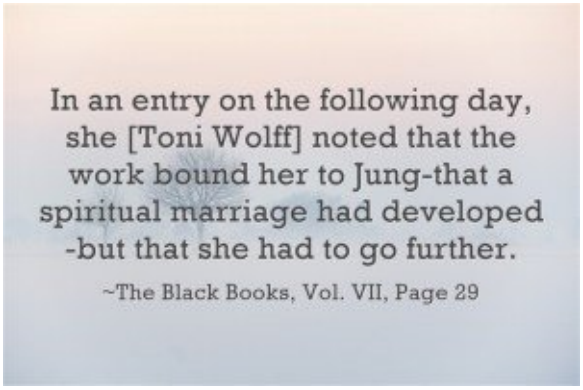

What would the crystalline clarity of water be, if you didn't see the water?
- ~Jung's Soul, The Black Books, Vol. VII, Page 191

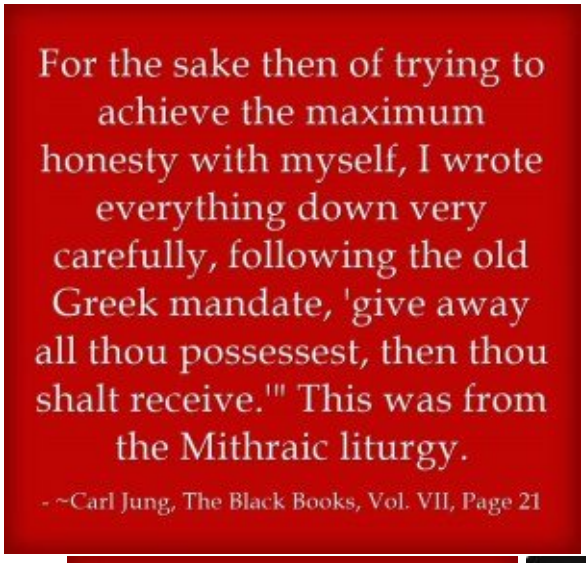

If the treasure of Ka comes up then you won't be able to avoid it. Can you repudiate the treasures of Ka? No, you can't. So you also can't reject Philemon's thoughts. The one begets the other. Question no further. You touch on the boundless. Remain with yourself. Do what is yours.
- ~Jung's Soul, The Black Books, Vol. VII, Page 199

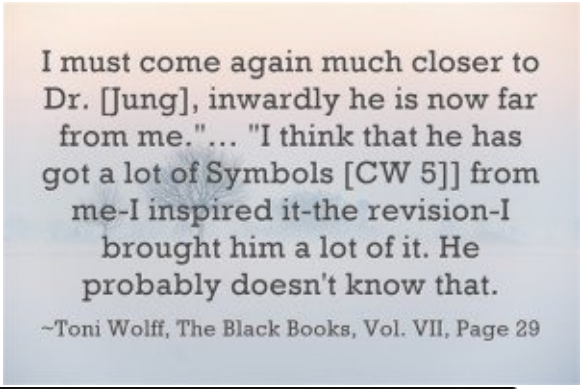

My God, born from suffering and joy, immortal one, luminously you preside over your way! You middle path full of salvation and damnation, full of fortune and misfortune. Your step beyond the mortal. lament is allocated for us and the smile of dawn. Stay with us, redeemer from suffering-laden infinities, boundary setter, my fate.
~Carl Jung, The Black Books, Vol. VII, Page 195

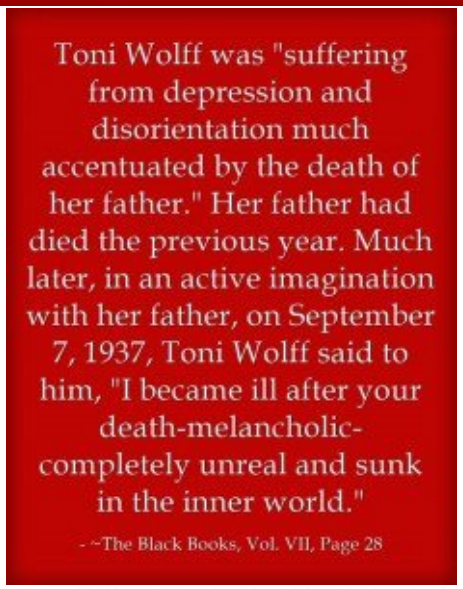

I didn't deprive you. You deprived yourself through your injustice. Don't you see that the parting is inevitable?
For your sake and her sake [Toni Wolff]. The measure of suffering is full and the light of joy and life is burnt out. Another light is to be found elsewhere.
- ~Jung's Soul, The Black Books, Vol. VII, Page 220

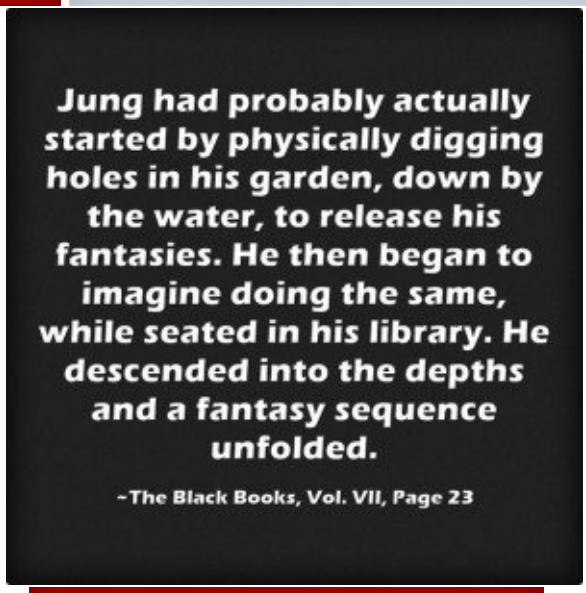

Truly a God of ore, a servant of the Great Mother. What man would be able to compete with the love and the severity of the Mother? That is the gruesomeness of the eternal Mother. You overcome the Mother only through submission.
~Jung's Soul, The Black Books, Vol. VII, Page 220

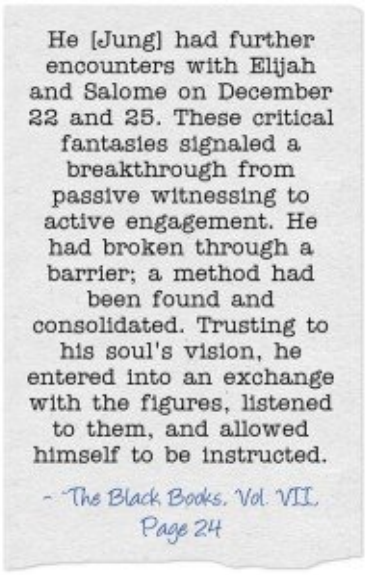

In an entry on the following day, she [Toni Wolff] noted that the work bound her to Jung-that a spiritual marriage had developed -but that she had to go further.
~The Black Books, Vol. VII, Page 29

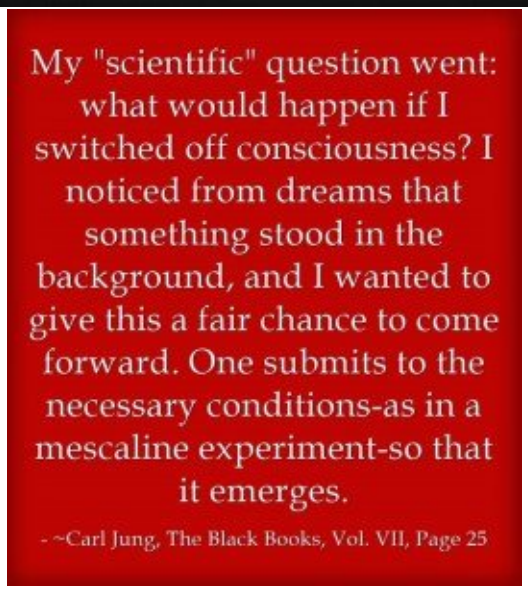

For the sake then of trying to achieve the maximum honesty with myself, I wrote everything down very carefully, following the old Greek mandate, 'give away all thou possessest, then thou shalt receive.'" This was from the Mithraic liturgy.
- ~Carl Jung, The Black Books, Vol. VII, Page 21


I must come again much closer to Dr. [Jung], inwardly he is now far from me."... "I think that he has got a lot of Symbols [CW 5]] from me-I inspired it-the revision-I brought him a lot of it. He probably doesn't know that.
~Toni Wolff, The Black Books, Vol. VII, Page 29


Toni Wolff was "suffering from depression and disorientation much accentuated by the death of her father." Her father had died the previous year. Much later, in an active imagination with her father, on September 7, 1937, Toni Wolff said to him, "I became ill after your death-melancholic-completely unreal and sunk in the inner world."
- ~The Black Books, Vol. VII, Page 28


Jung had probably actually started by physically digging holes in his garden, down by the water, to release his fantasies. He then began to imagine doing the same, while seated in his library. He descended into the depths and a fantasy sequence unfolded.
~The Black Books, Vol. VII, Page 23


He [Jung] had further encounters with Elijah and Salome on December 22 and 25. These critical fantasies signaled a breakthrough from passive witnessing to active engagement. He had broken through a barrier; a method had been found and consolidated. Trusting to his soul's vision, he entered into an exchange with the figures, listened to them, and allowed himself to be instructed.
- The Black Books, Vol. VII, Page 24


My "scientific" question went: what would happen if I switched off consciousness? I noticed from dreams that something stood in the background, and I wanted to give this a fair chance to come forward. One submits to the necessary conditions-as in a mescaline experiment-so that it emerges.
- ~Carl Jung, The Black Books, Vol. VII, Page 25

He [Jung] recalled, "Sometimes it was as if I heard with ears. Sometimes I felt it in the mouth, as if my tongue, formulated words, and then it came, that I heard myself whisper a word' to myself. Under the threshold of consciousness everything was living."

- ~The Black Books, Vol. VII, Page 26

According to Hannah, "Jung immediately realized that she [Toni Wolff] needed a new goal to reawaken her interest in life," and so he put her to work doing some research for what eventually became Transformations and Symbols ef the Libido. She was stimulated by the material, which had a salutary effect on her depression and disorientation.

- ~The Black Books, Vol. VII, Page 28

When C[arl] begins to participate with my psychic material perhaps I have got what I need- the nurturing and supporting substance? I suspect myself of having insufficient confidence in him, because my analysis back then was intermingled with his problems- although it was also good for me.

- ~Toni Wolff, The Black Books, Vol. I, Page 31

That autumn, he [Jung] took her [Toni], with Moltzer and his wife, to the International Psychoanalytic Conference in Weimar. A diary entry from January 18, 1912, indicates that she attended a discussion session at Jung's house in Kusnacht.

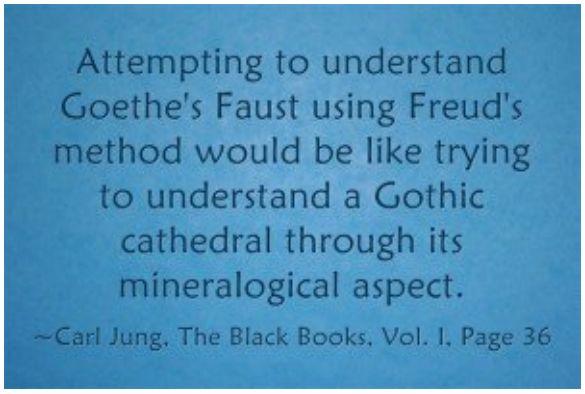
- ~The Black Books, Vol. VII, Page 28

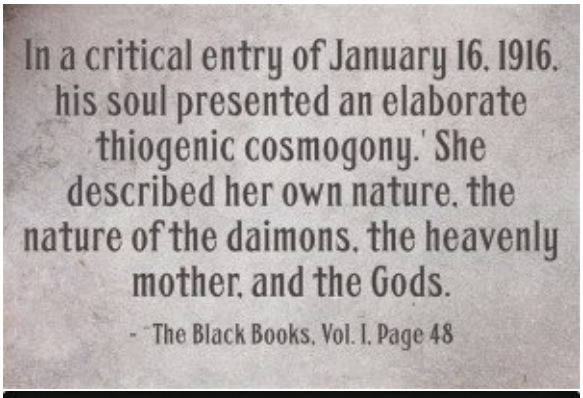
She [Toni Wolff[noted that Jung read from Transformations and Symbols of the Libido and that the interpretation of the tree and the cross as mother symbols and the discussion of sacrifice and renunciation fully described her own conflict with her mother.

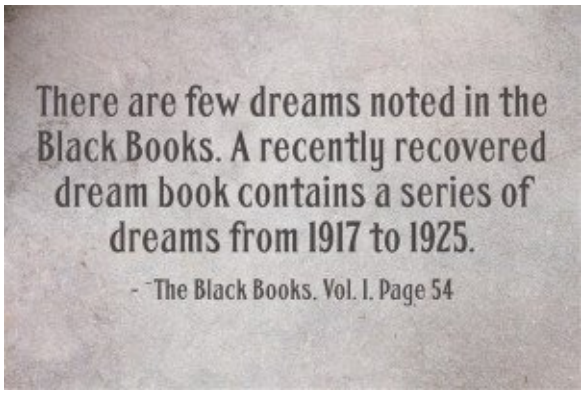
- ~The Black Books, Vol. VII, Page 28

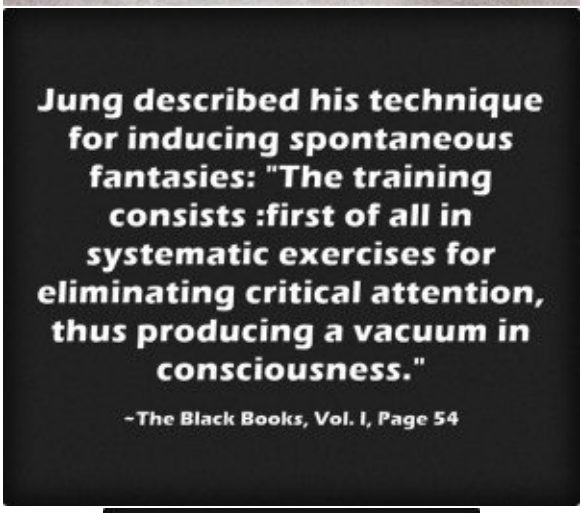
After having children, women often didn't need their husbands, and their own problems tended to return. Her mother hadn't learned to work and had consequently plagued her children with unused libido. Toni Wolff was also critical of the bondage of marriage.

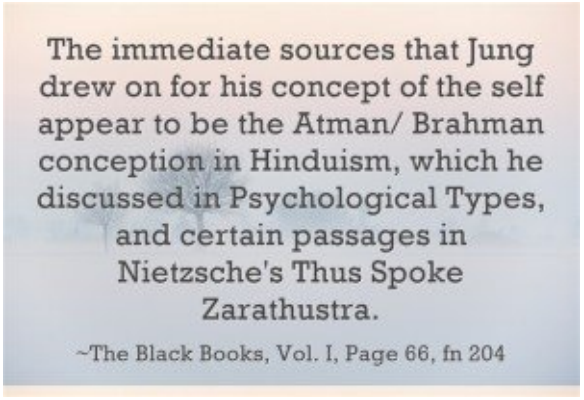
- ~ The Black Books, Vol. I, Page 31

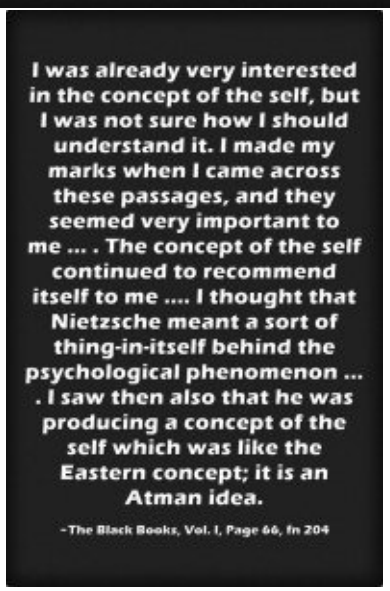

Attempting to understand Goethe's Faust using Freud's method would be like trying to understand a Gothic cathedral through its mineralogical aspect.
~Carl Jung, The Black Books, Vol. I, Page 36


In a critical entry of January 16, 1916, his soul presented an elaborate thiogenic cosmogony.' She described her own nature, the nature of the daimons, the heavenly mother, and the Gods.
- The Black Books, Vol. I, Page 48


There are few dreams noted in the Black Books. A recently recovered dream book contains a series of dreams from 1917 to 1925.
- The Black Books, Vol. I, Page 54


Jung described his technique for inducing spontaneous fantasies: "The training consists :first of all in systematic exercises for eliminating critical attention, thus producing a vacuum in consciousness."
~The Black Books, Vol. I, Page 54


The immediate sources that Jung drew on for his concept of the self appear to be the Atman/ Brahman conception in Hinduism, which he discussed in Psychological Types, and certain passages in Nietzsche's Thus Spoke Zarathustra.
~The Black Books, Vol. I, Page 66, fn 204


I was already very interested in the concept of the self, but I was not sure how I should understand it. I made my marks when I came across these passages, and they seemed very important to me ... . The concept of the self continued to recommend itself to me .... I thought that Nietzsche meant a sort of thing-in-itself behind the psychological phenomenon ... . I saw then also that he was producing a concept of the self which was like the Eastern concept; it is an Atman idea.
~The Black Books, Vol. I, Page 66, fn 204

I am of the opinion that the union of rational and irrational truth is to be found not so much in art as in the symbol per se; for it is the essence of the symbol to contain both the rational and irrational.

- ~ Carl Jung, The Black Books, Vol. I, Page 72

In 1926, Christiana Morgan came to Jung for analysis. She had read Psychological Types and turned to him for assistance with her problems with relationships and with depression.

- ~The Black Books, Vol. I, Page 92-93

Bollingen was a great matter for me, because words and paper were not real enough. I had to put down a confession in stone." The tower was a "representation of individuation."

~Carl Jung, The Black Books, Vol. I, Page 94

When the conscious mind participates actively and experiences each stage of the process ... then the next image always starts off on the higher level that has been won, and purposiveness develops.

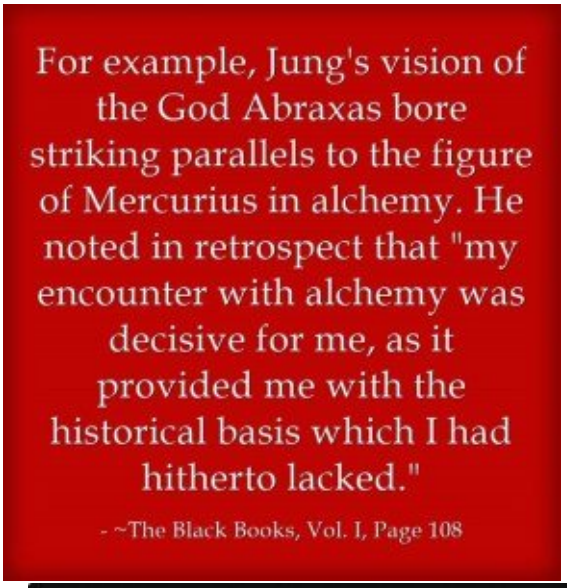
- ~Carl Jung, The Black Books, Vol. I, Page 100

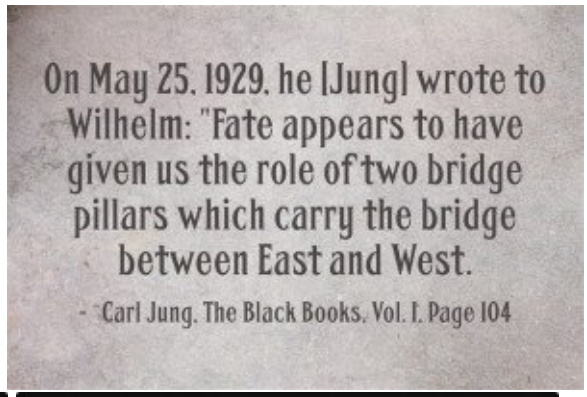
Thus in integrating the anima and attaining her power, one inevitably identified with the figure of the magician, and one faced the task of differentiating oneself from this.

~Carl Jung, The Black Books, Vol. I, Page 102

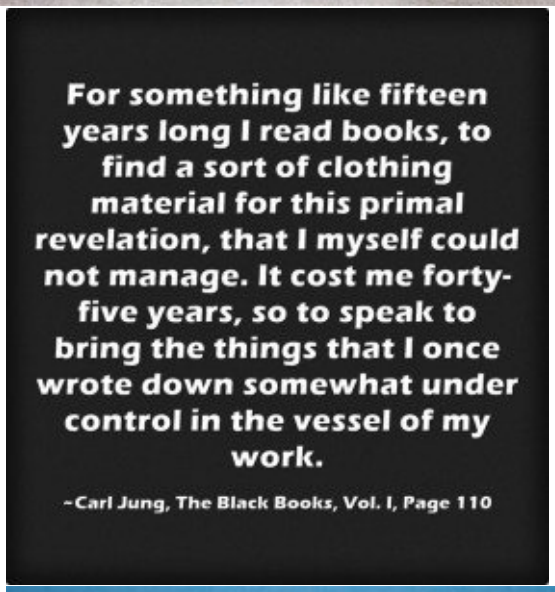
The text [Secret of the Golden Flower] gave me an undreamed-of confirmation of my ideas about the mandala and the circumambulation of the center. This was the first event which broke through my isolation. I became aware of an affinity; I could establish ties with someone and something.

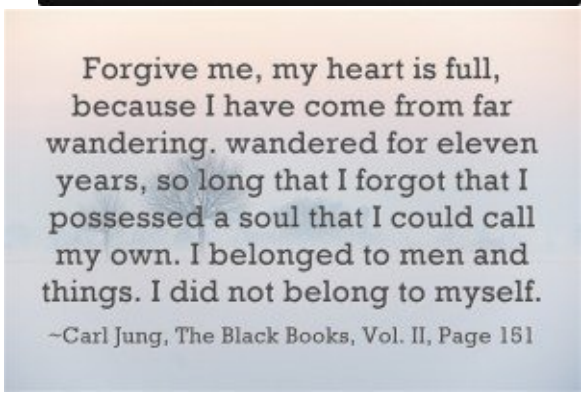
- ~Carl Jung, The Black Books, Vol. I, Page 104

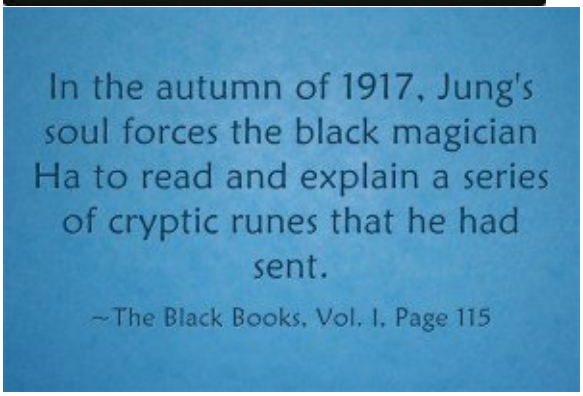

For example, Jung's vision of the God Abraxas bore striking parallels to the figure of Mercurius in alchemy. He noted in retrospect that "my encounter with alchemy was decisive for me, as it provided me with the historical basis which I had hitherto lacked."
- ~The Black Books, Vol. I, Page 108

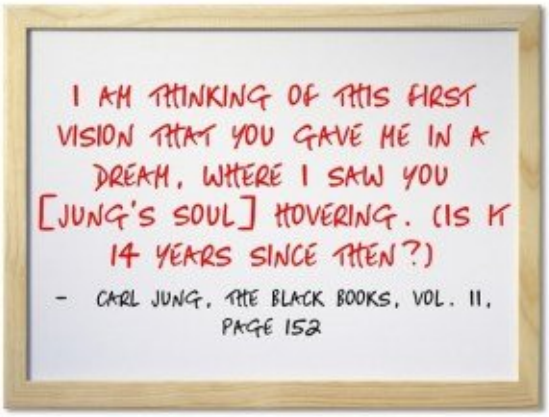

On May 25, 1929, he [Jung] wrote to Wilhelm: "Fate appears to have given us the role of two bridge pillars which carry the bridge between East and West.
- Carl Jung, The Black Books, Vol. I, Page 104

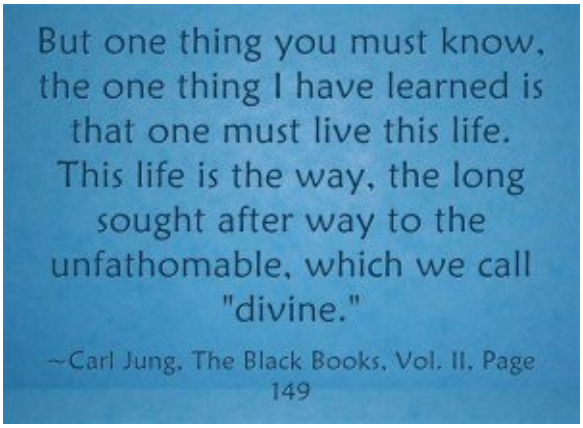
Jung's commentary on The Secret of the Golden Flower was a turning point. It was his first public discussion of the significance of the mandala. For the first time, he anonymously presented three of his own paintings from Liber Novus as examples of European mandalas and commented on them.
~The Black Books, Vol. I, Page 105

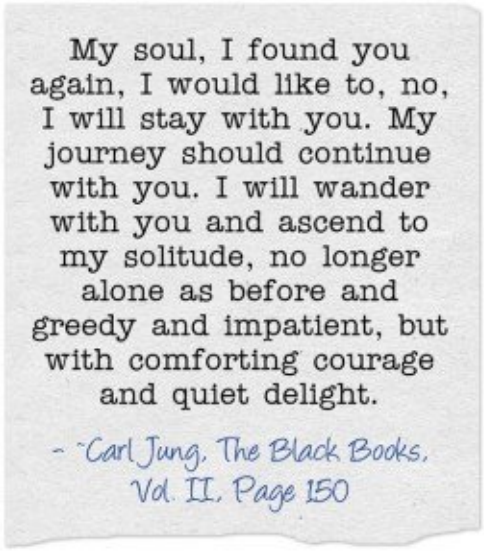

For something like fifteen years long I read books, to find a sort of clothing material for this primal revelation, that I myself could not manage. It cost me forty-five years, so to speak to bring the things that I once wrote down somewhat under control in the vessel of my work.
~Carl Jung, The Black Books, Vol. I, Page 110

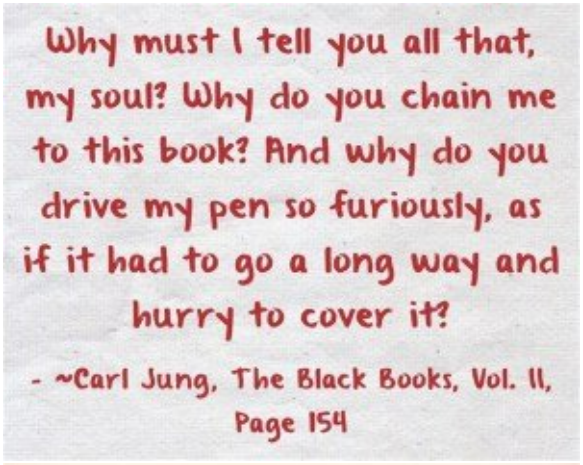

Forgive me, my heart is full, because I have come from far wandering. wandered for eleven years, so long that I forgot that I possessed a soul that I could call my own. I belonged to men and things. I did not belong to myself.
~Carl Jung, The Black Books, Vol. II, Page 151

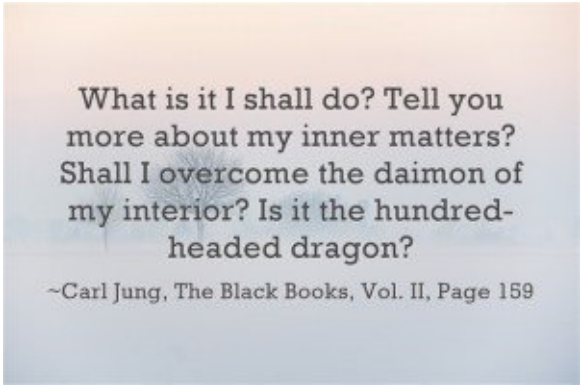

In the autumn of 1917, Jung's soul forces the black magician Ha to read and explain a series of cryptic runes that he had sent.
~The Black Books, Vol. I, Page 115

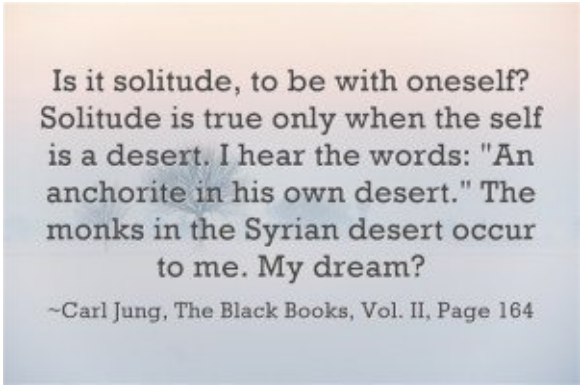

I AM THINKING OF THIS FIRST VISION THAT YOU GAVE ME IN A DREAM, WHERE I SAW YOU [JUNG'S SOUL] HOVERING. (IS IT 14 YEARS SINCE THEN?)
- CARL JUNG, THE BLACK BOOKS, VOL. II, PAGE 152

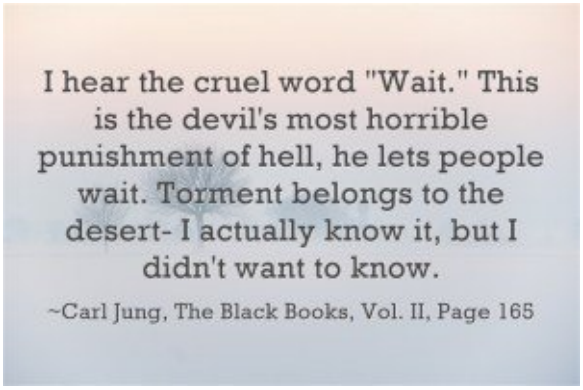

But one thing you must know, the one thing I have learned is that one must live this life. This life is the way, the long sought after way to the unfathomable, which we call "divine."
~Carl Jung, The Black Books, Vol. II, Page 149

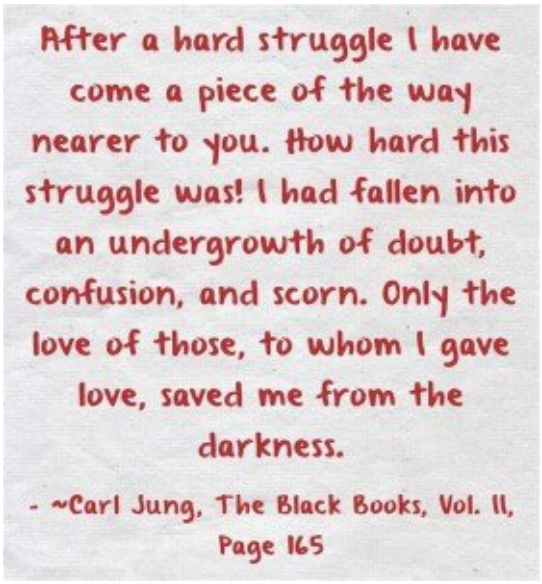

My soul, I found you again, I would like to, no, I will stay with you. My journey should continue with you. I will wander with you and ascend to my solitude, no longer alone as before and greedy and impatient, but with comforting courage and quiet delight.
- ~Carl Jung, The Black Books, Vol. II, Page 150

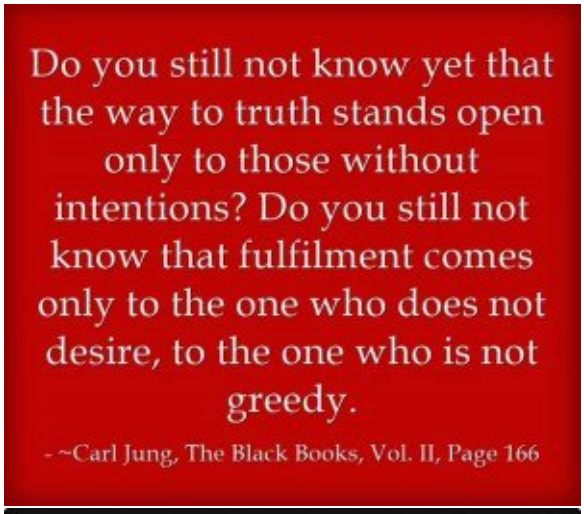

Why must I tell you all that, my soul? Why do you chain me to this book? And why do you drive my pen so furiously, as if it had to go a long way and hurry to cover it?
- ~Carl Jung, The Black Books, Vol. II, Page 154

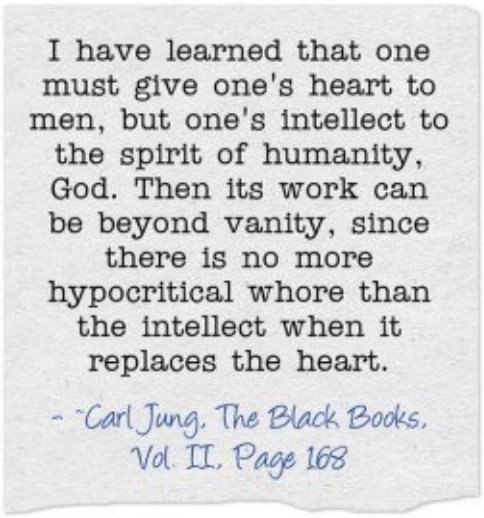

What is it I shall do? Tell you more about my inner matters? Shall I overcome the daimon of my interior? Is it the hundred-headed dragon?
~Carl Jung, The Black Books, Vol. II, Page 159

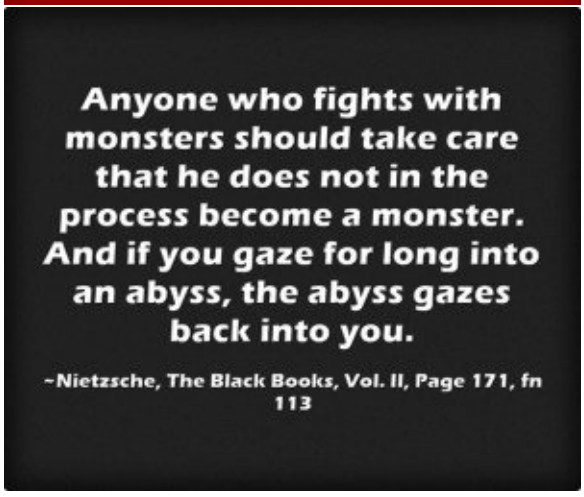

Is it solitude, to be with oneself? Solitude is true only when the self is a desert. I hear the words: "An anchorite in his own desert." The monks in the Syrian desert occur to me. My dream?
~Carl Jung, The Black Books, Vol. II, Page 164

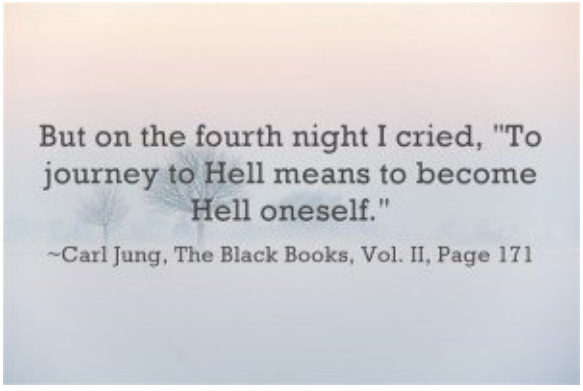

I hear the cruel word "Wait." This is the devil's most horrible punishment of hell, he lets people wait. Torment belongs to the desert- I actually know it, but I didn't want to know.
~Carl Jung, The Black Books, Vol. II, Page 165

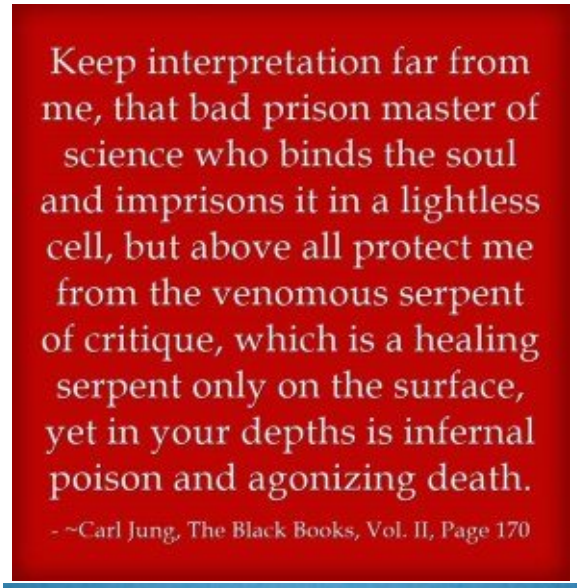

After a hard struggle I have come a piece of the way nearer to you. How hard this struggle was! I had fallen into an undergrowth of doubt, confusion, and scorn. Only the love of those, to whom I gave love, saved me from the darkness.
- ~Carl Jung, The Black Books, Vol. II, Page 165

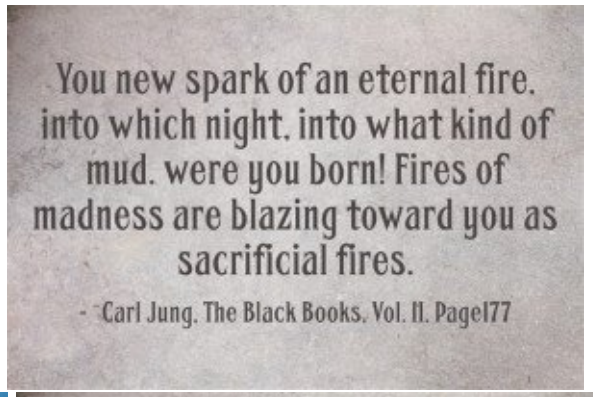

Do you still not know yet that the way to truth stands open only to those without intentions? Do you still not know that fulfilment comes only to the one who does not desire, to the one who is not greedy.
- ~Carl Jung, The Black Books, Vol. II, Page 166

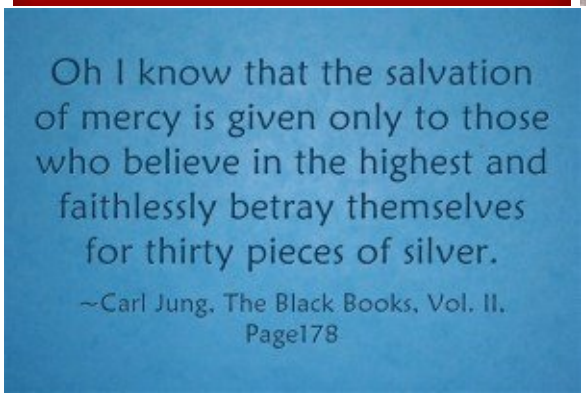

I have learned that one must give one's heart to men, but one's intellect to the spirit of humanity, God. Then its work can be beyond vanity, since there is no more hypocritical whore than the intellect when it replaces the heart.
- ~Carl Jung, The Black Books, Vol. II, Page 168

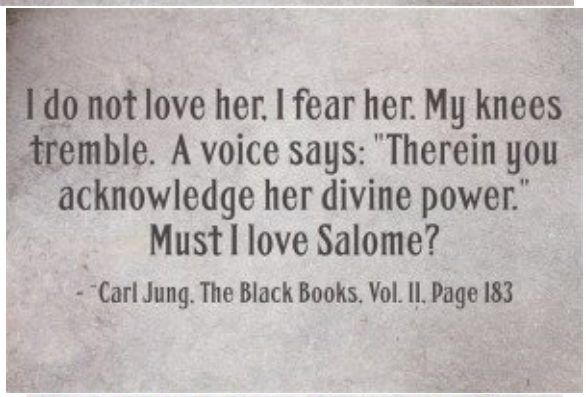

Anyone who fights with monsters should take care that he does not in the process become a monster. And if you gaze for long into an abyss, the abyss gazes back into you.
~Nietzsche, The Black Books, Vol. II, Page 171, fn 113

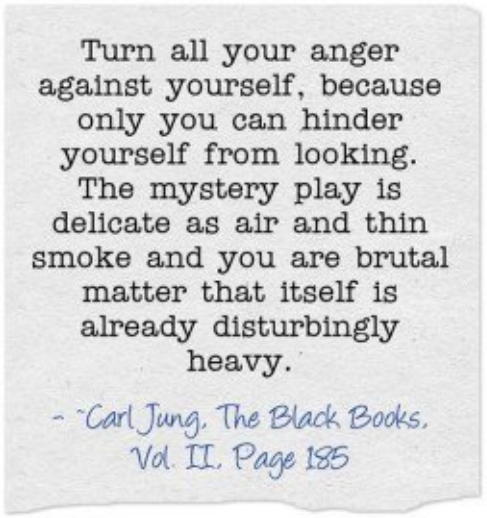

But on the fourth night I cried, "To journey to Hell means to become Hell oneself."
~Carl Jung, The Black Books, Vol. II, Page 171

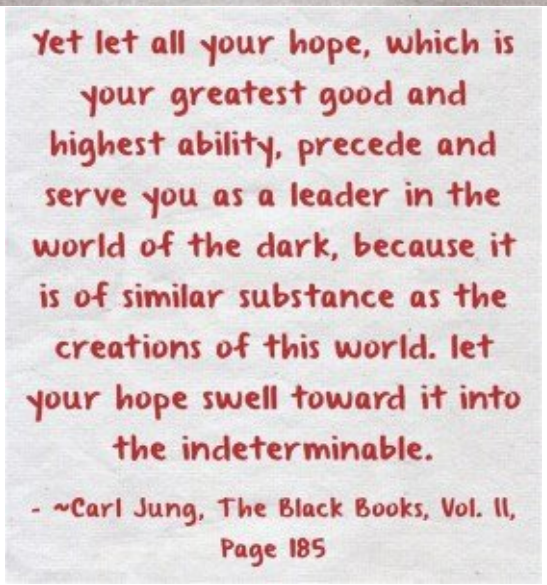

Keep interpretation far from me, that bad prison master of science who binds the soul and imprisons it in a lightless cell, but above all protect me from the venomous serpent of critique, which is a healing serpent only on the surface, yet in your depths is infernal poison and agonizing death.
- ~Carl Jung, The Black Books, Vol. II, Page 170


You new spark of an eternal fire. into which night. into what kind of mud. were you born! Fires of madness are blazing toward you as sacrificial fires.
- Carl Jung. The Black Books. Vol. II. Page177


Oh I know that the salvation of mercy is given only to those who believe in the highest and faithlessly betray themselves for thirty pieces of silver.
~Carl Jung. The Black Books. Vol. II. Page178


I do not love her. I fear her. My knees tremble. A voice says: "Therein you acknowledge her divine power." Must I love Salome?
- Carl Jung. The Black Books. Vol. II. Page 183


Turn all your anger against yourself, because only you can hinder yourself from looking. The mystery play is delicate as air and thin smoke and you are brutal matter that itself is already disturbingly heavy.
- Carl Jung. The Black Books. Vol. II. Page 185


Yet let all your hope, which is your greatest good and highest ability, precede and serve you as a leader in the world of the dark, because it is of similar substance as the creations of this world. let your hope swell toward it into the indeterminable.
- ~Carl Jung, The Black Books, Vol. II, Page 185

"To see a World in a Grain of Sand / And a Heaven in a Wild Flower, / Hold Infinity in the palm of your hand / And Eternity in an hour" (Auguries of Innocence).

- ~William Blake, The Black Books, Vol. II, Page 185, fn 186

So, I have come to absolutely the right place. I have wandered a long time through the world, seeking those like you who sit upon a high tower on the lookout for things unseen.

~The Red One, The Black Books, Vol. II, Page 198

I see around me the mighty walls that form the horizon-jagged crenellations. Gray and yellow lichen grows on the stones, apart from this not a blade of grass. What is it with this place? I think it could be a Druidic sacred place of worship.

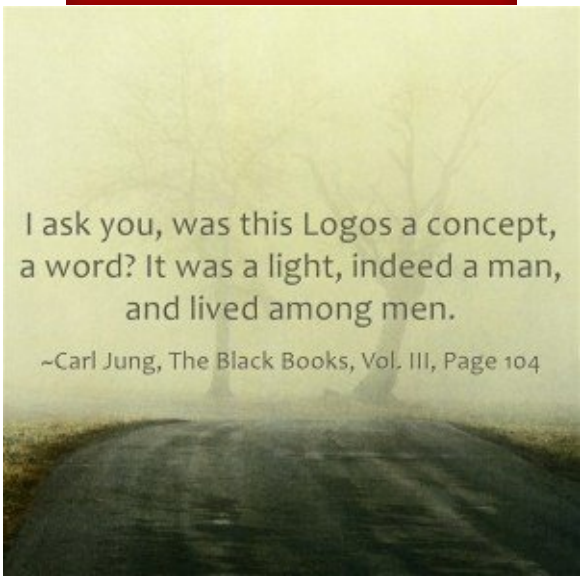
- ~Carl Jung, The Black Books, Vol. II, Page 192

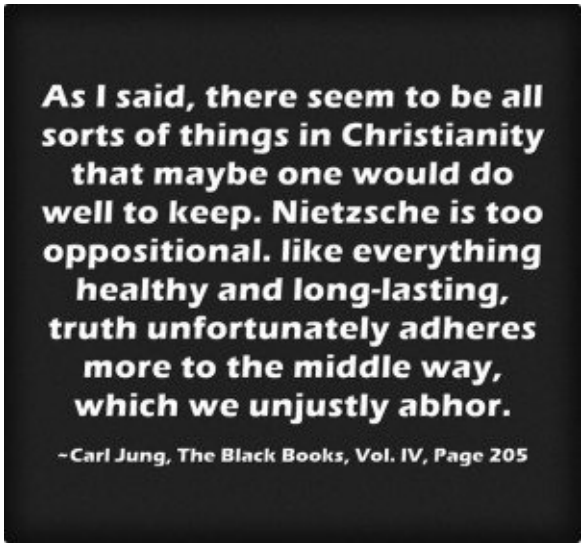
After that I had this dream around 1 1/2 years ago: I am lying on a bed with my wife in a chamber with an open ceiling (similar to the roofless houses of Pompeii.) All at once my wife startles and climbs the wall rapidly and disappears upward. She wears a long white dress with mystical figures, such as witches or heretics, who are burnt at the stake.

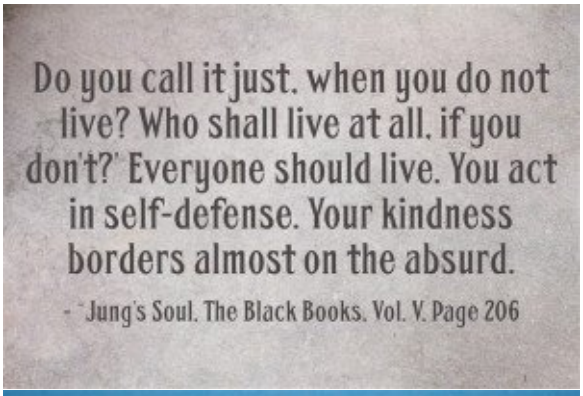
- ~Carl Jung, The Black Books, Vol. II, Page 160

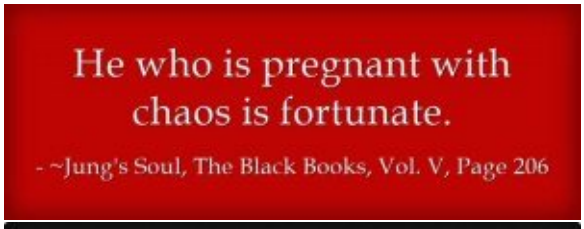
Slowly, with stifled breath, and with the great and anxious expectation of one gliding downward wildly on the foam and pouring himself into endlessness, I follow my brother, the sea.

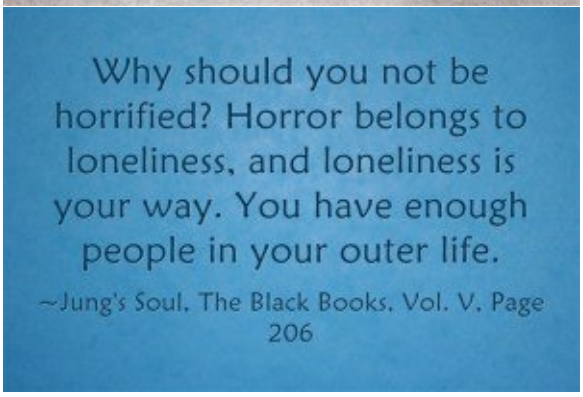
~Carl Jung, The Black Books, Vol. III, Page 113


I ask you, was this Logos a concept, a word? It was a light, indeed a man, and lived among men.
~Carl Jung, The Black Books, Vol. III, Page 104

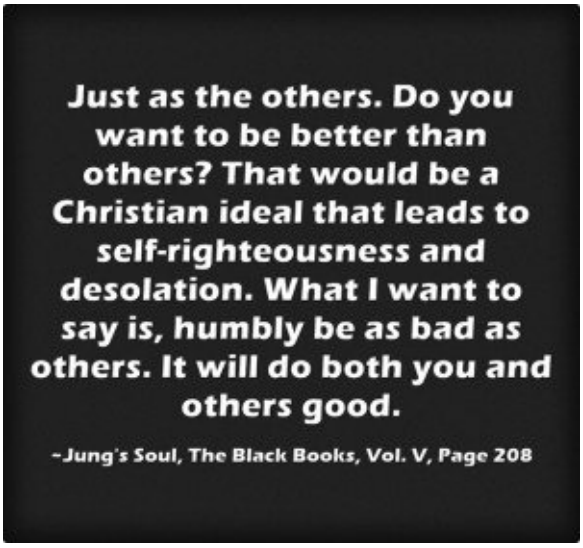

As I said, there seem to be all sorts of things in Christianity that maybe one would do well to keep. Nietzsche is too oppositional. like everything healthy and long-lasting, truth unfortunately adheres more to the middle way, which we unjustly abhor.
~Carl Jung, The Black Books, Vol. IV, Page 205

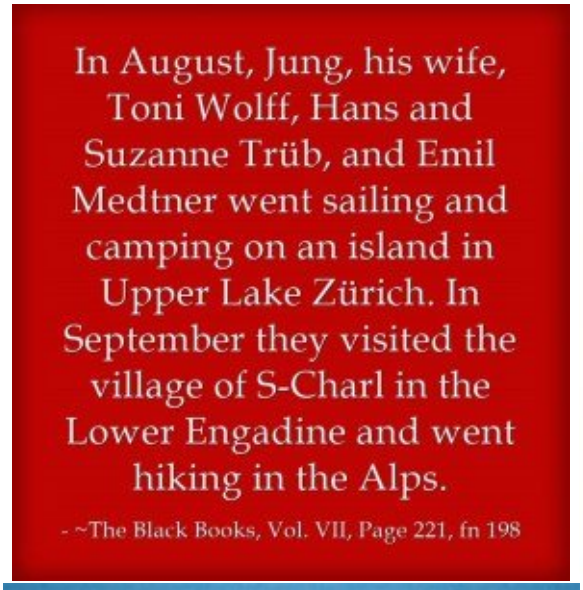

Do you call it just. when you do not live? Who shall live at all. if you don't?' Everyone should live. You act in self-defense. Your kindness borders almost on the absurd.
- 'Jung's Soul. The Black Books. Vol. V. Page 206

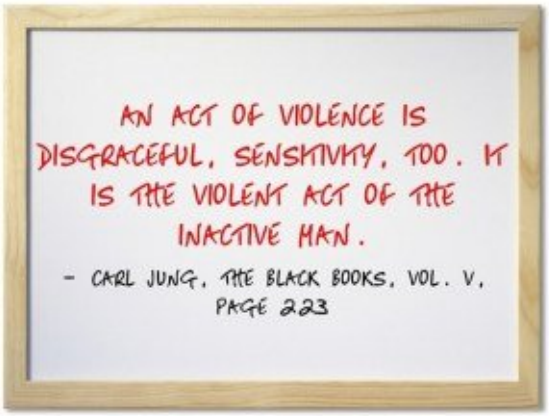

He who is pregnant with chaos is fortunate.
- ~Jung's Soul, The Black Books, Vol. V, Page 206

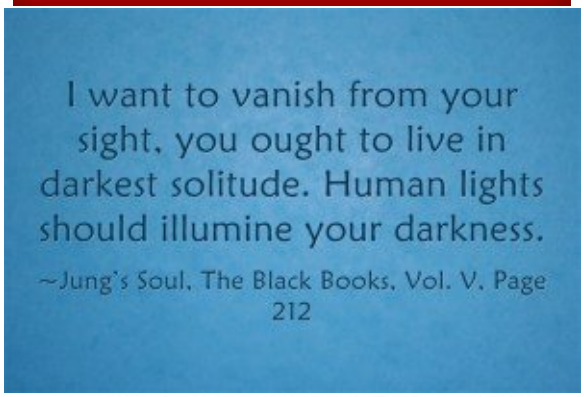

Why should you not be horrified? Horror belongs to loneliness, and loneliness is your way. You have enough people in your outer life.
~Jung's Soul, The Black Books, Vol. V, Page 206

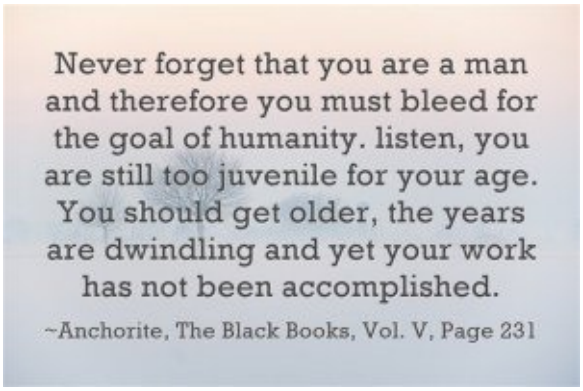
"Straightforward direct love." love inside-out is better described as indirect love. To my way of thinking loving someone indirectly is to love their obverse. Love the generosity of the miser, the ugly of the beautiful, the rationality of the crazy and the badness of good.
~Jung's Soul, The Black Books, Vol. V, Page 207

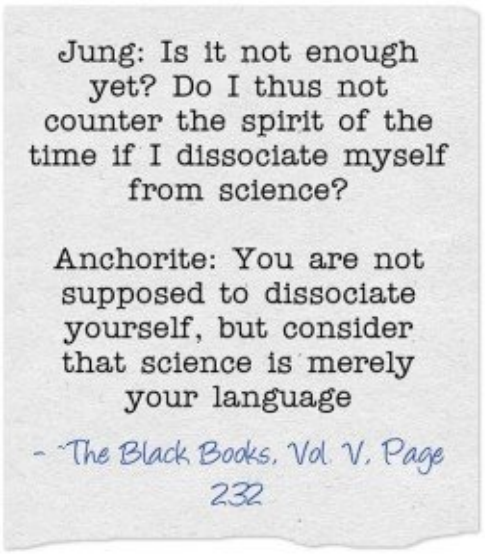

Just as the others. Do you want to be better than others? That would be a Christian ideal that leads to self-righteousness and desolation. What I want to say is, humbly be as bad as others. It will do both you and others good.
~Jung's Soul, The Black Books, Vol. V, Page 208

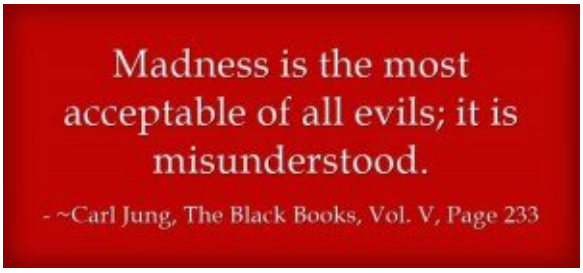

In August, Jung, his wife, Toni Wolff, Hans and Suzanne Trüb, and Emil Medtner went sailing and camping on an island in Upper Lake Zürich. In September they visited the village of S-Charl in the Lower Engadine and went hiking in the Alps.
- ~The Black Books, Vol. VII, Page 221, fn 198

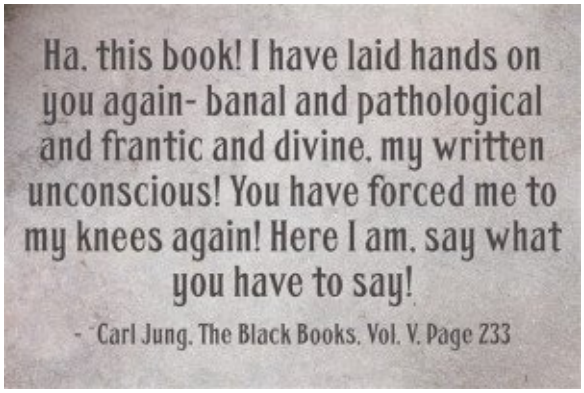

AN ACT OF VIOLENCE IS DISGRACEFUL, SENSITIVITY, TOO. IT IS THE VIOLENT ACT OF THE INACTIVE MAN.
- CARL JUNG, THE BLACK BOOKS, VOL. V, PAGE 223

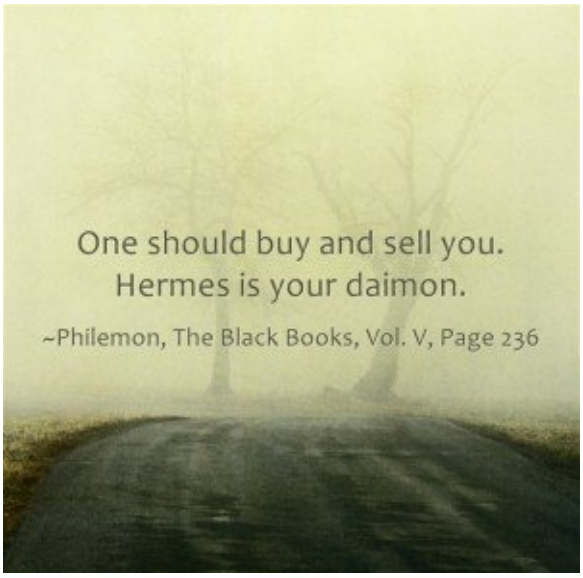

I want to vanish from your sight, you ought to live in darkest solitude. Human lights should illumine your darkness.
~Jung's Soul, The Black Books, Vol. V, Page 212

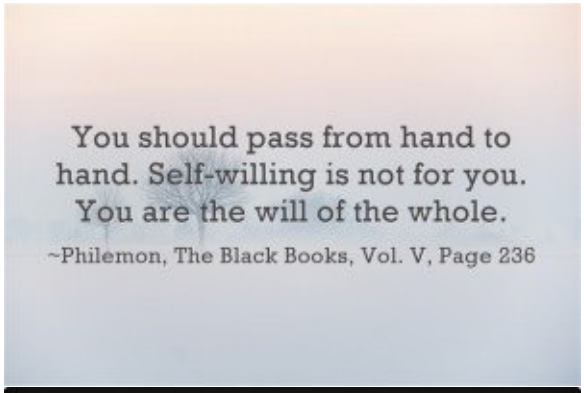

Never forget that you are a man and therefore you must bleed for the goal of humanity. listen, you are still too juvenile for your age. You should get older, the years are dwindling and yet your work has not been accomplished.
~Anchorite, The Black Books, Vol. V, Page 231


Jung: Is it not enough yet? Do I thus not counter the spirit of the time if I dissociate myself from science?
Anchorite: You are not supposed to dissociate yourself, but consider that science is merely your language
- The Black Books, Vol. V, Page 232

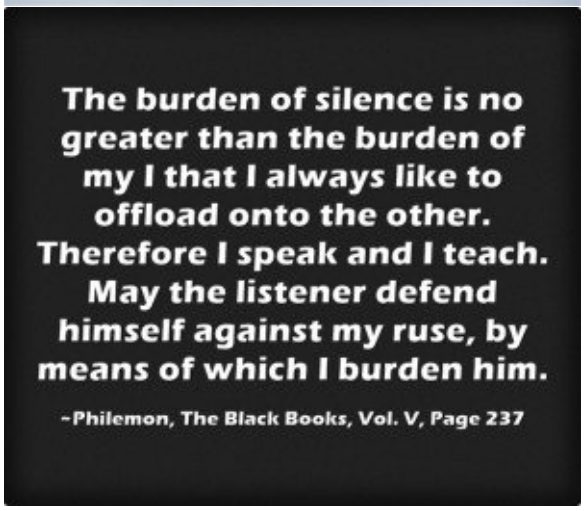

Madness is the most acceptable of all evils; it is misunderstood.
- ~Carl Jung, The Black Books, Vol. V, Page 233

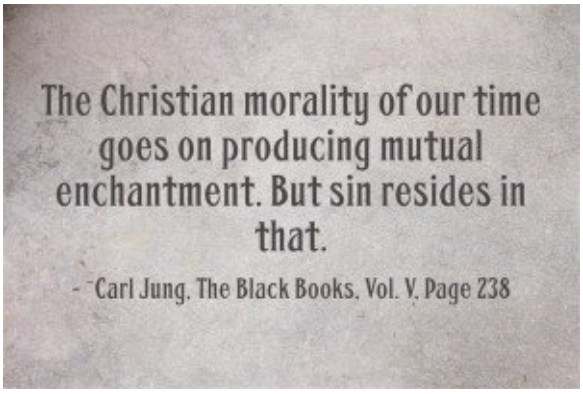

Ha, this book! I have laid hands on you again- banal and pathological and frantic and divine, my written unconscious! You have forced me to my knees again! Here I am, say what you have to say!
- Carl Jung, The Black Books, Vol. V, Page 233

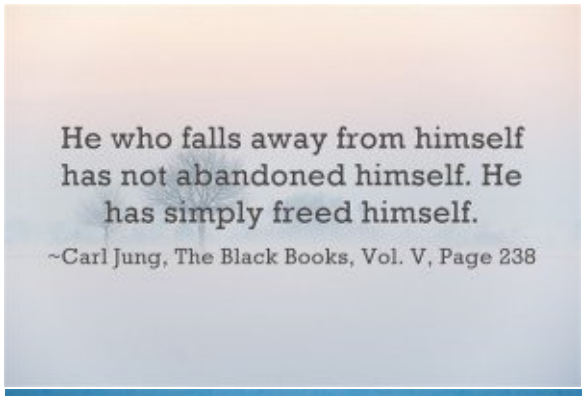

One should buy and sell you.
Hermes is your daimon.
~Philemon, The Black Books, Vol. V, Page 236

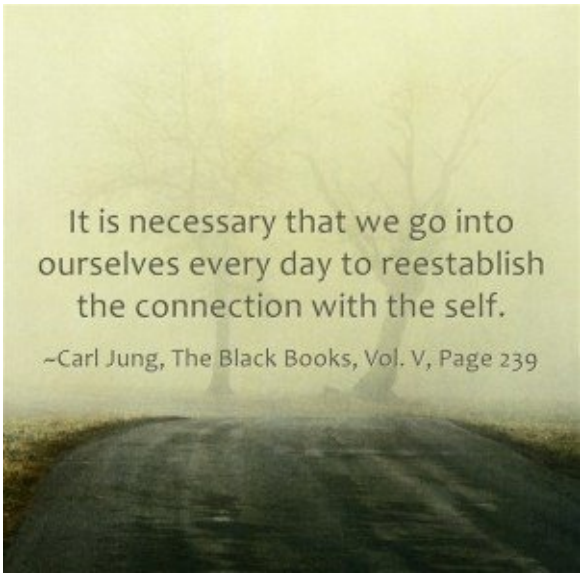

You should pass from hand to hand. Self-willing is not for you. You are the will of the whole.
~Philemon, The Black Books, Vol. V, Page 236

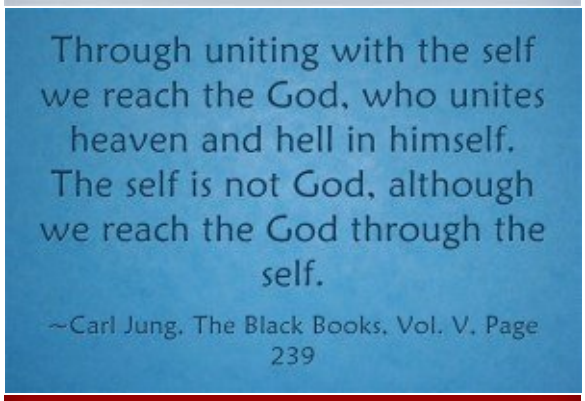
PHILEMON, KEEPER OF THE HOARD, WITH AMBIGUOUS SPEECH YOU ATTEND TO YOUR DUTY.
- CARL JUNG, THE BLACK BOOKS, VOL. V, PAGE 237

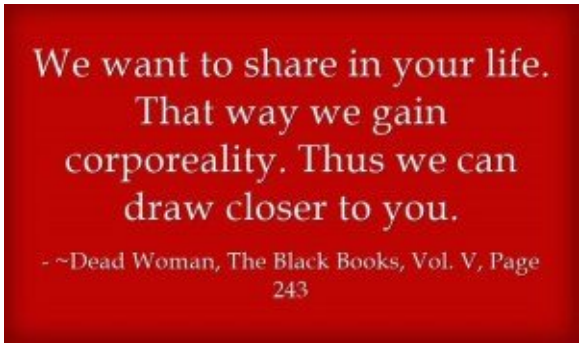

The burden of silence is no greater than the burden of my I that I always like to offload onto the other. Therefore I speak and I teach. May the listener defend himself against my ruse, by means of which I burden him.
~Philemon, The Black Books, Vol. V, Page 237

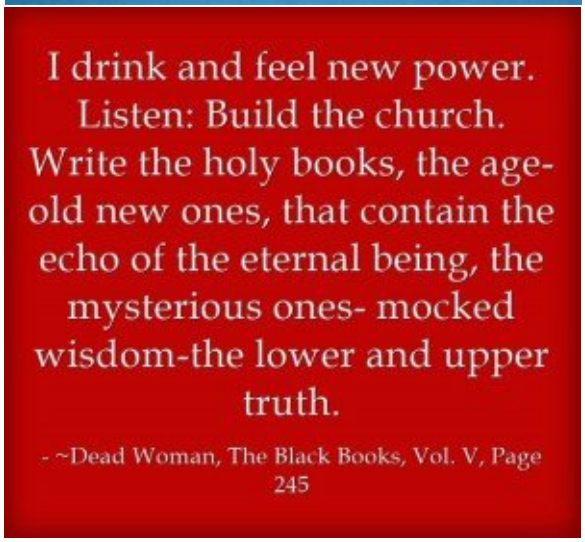

The Christian morality of our time goes on producing mutual enchantment. But sin resides in that.
- Carl Jung, The Black Books, Vol. V, Page 238

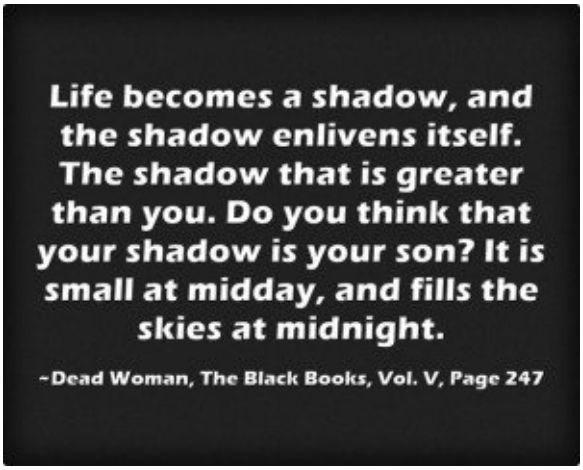

He who falls away from himself has not abandoned himself. He has simply freed himself.
~Carl Jung, The Black Books, Vol. V, Page 238

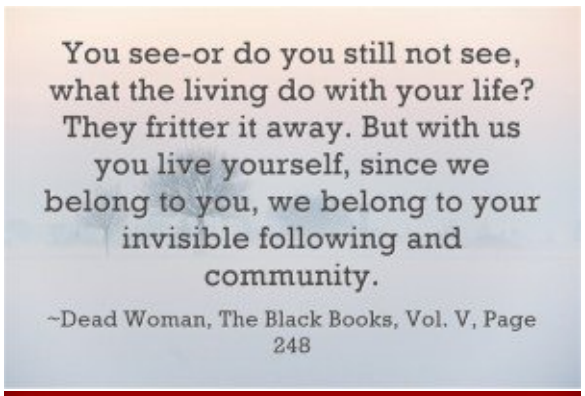

It is necessary that we go into ourselves every day to reestablish the connection with the self.
~Carl Jung, The Black Books, Vol. V, Page 239

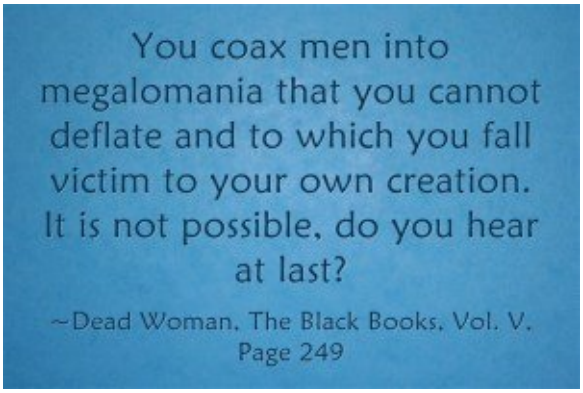

Through uniting with the self we reach the God, who unites heaven and hell in himself. The self is not God, although we reach the God through the self.
~Carl Jung, The Black Books, Vol. V, Page 239

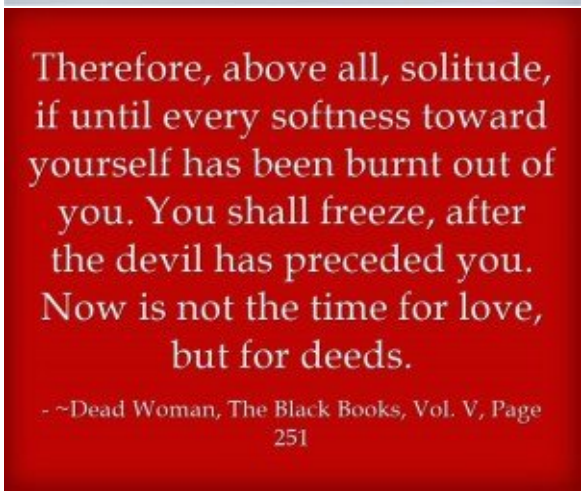

We want to share in your life. That way we gain corporeality. Thus we can draw closer to you.
- ~Dead Woman, The Black Books, Vol. V, Page 243

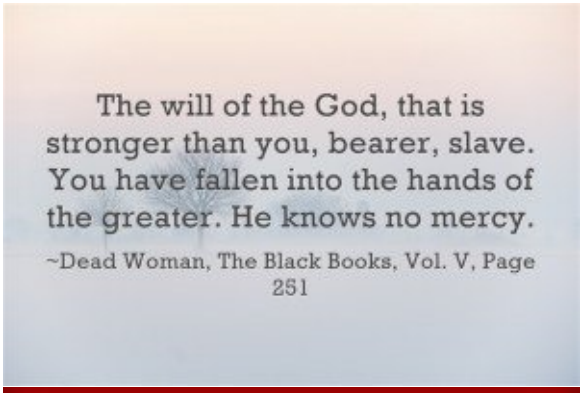

I drink and feel new power. Listen: Build the church. Write the holy books, the age-old new ones, that contain the echo of the eternal being, the mysterious ones- mocked wisdom-the lower and upper truth.
- ~Dead Woman, The Black Books, Vol. V, Page 245

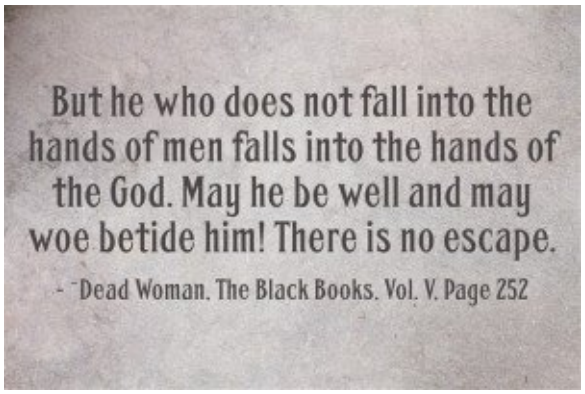

Life becomes a shadow, and the shadow enlivens itself. The shadow that is greater than you. Do you think that your shadow is your son? It is small at midday, and fills the skies at midnight.
~Dead Woman, The Black Books, Vol. V, Page 247

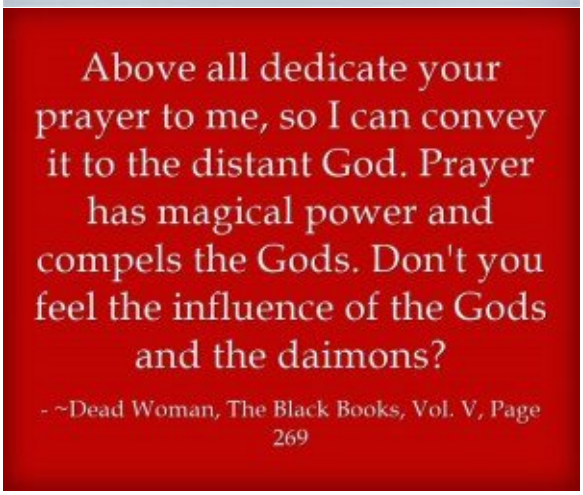

You see-or do you still not see, what the living do with your life? They fritter it away. But with us you live yourself, since we belong to you, we belong to your invisible following and community.
~Dead Woman, The Black Books, Vol. V, Page 248


You coax men into megalomania that you cannot deflate and to which you fall victim to your own creation. It is not possible, do you hear at last?
~Dead Woman, The Black Books, Vol. V, Page 249


Therefore, above all, solitude, if until every softness toward yourself has been burnt out of you. You shall freeze, after the devil has preceded you. Now is not the time for love, but for deeds.
- ~Dead Woman, The Black Books, Vol. V, Page 251


The will of the God, that is stronger than you, bearer, slave. You have fallen into the hands of the greater. He knows no mercy.
~Dead Woman, The Black Books, Vol. V, Page 251


But he who does not fall into the hands of men falls into the hands of the God. May he be well and may woe betide him! There is no escape.
- ~Dead Woman, The Black Books, Vol. V, Page 252


Above all dedicate your prayer to me, so I can convey it to the distant God. Prayer has magical power and compels the Gods. Don't you feel the influence of the Gods and the daimons?
- ~Dead Woman, The Black Books, Vol. V, Page 269

Eternal fate presides over the Gods also, not only over mortals.

- ~Carl Jung, The Black Books, Vol. V, Page 268

Am I at your [Dead Woman] mercy? Should day no longer shine for me? Should I become a shadow with a living body amongst you, invisible ones? You are formless and beyond grasp, and you emanate the coldness of the grave.

- ~Carl Jung, The Black Books, Vol. V, Page 248

Jung: Ridiculous trickery! I'm no parson. Where are the institutions:'

Dead Woman: "Create them! Dig deep, everything is ready. But work on the book of the secrets and the teachings.

- ~The Black Books, Vol. V, Page 250

Jung: What do you mean, my work? My science, my book?

The Black Books, Vol. V, Page It's not your book, it's the book. Science is what you do. Do it, without hesitation. There is no way back, only forward. Your love belongs there. Ridiculous-your love! You must allow death to occur.

- ~The Black Books, Vol. V, Page 251

Emma Jung commented, "The concept of God does precisely not match a known image or an imago,"

to which Jung replied,

"That is already the case with the primitives (the God is not the father, but the Grandfather, etc.).

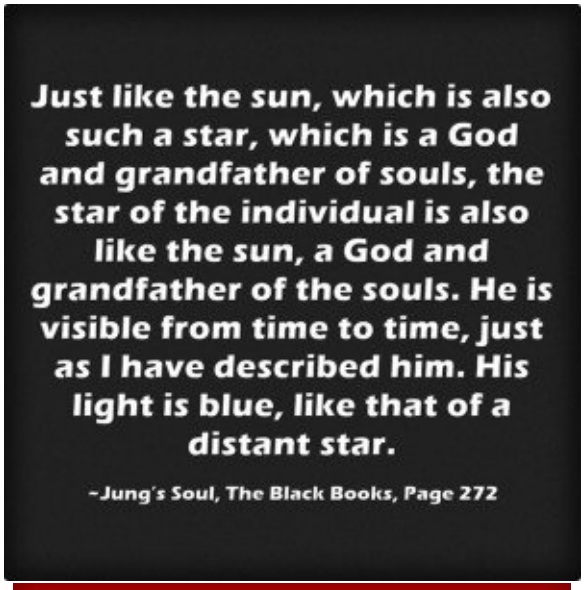
The Black Books, Vol. V, Page 280, fn 417

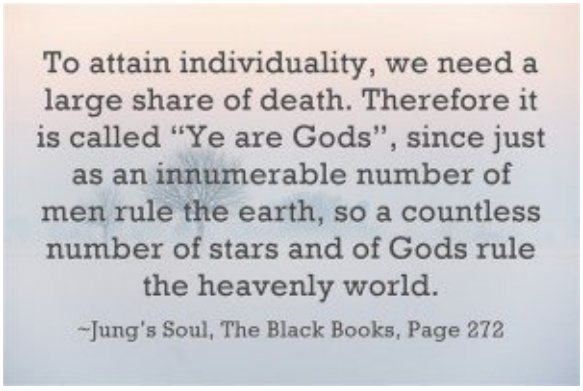
In the discussion, Toni Wolff noted,

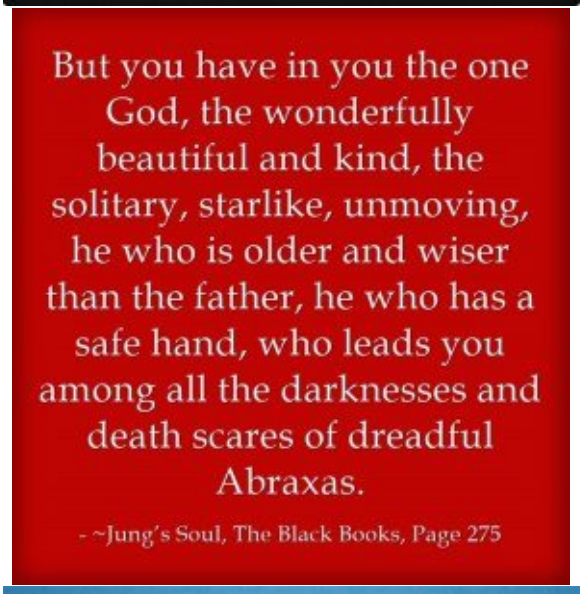
"In analysis one can also reach God through love and will, not by overpowering, as K. [Keller] thinks."

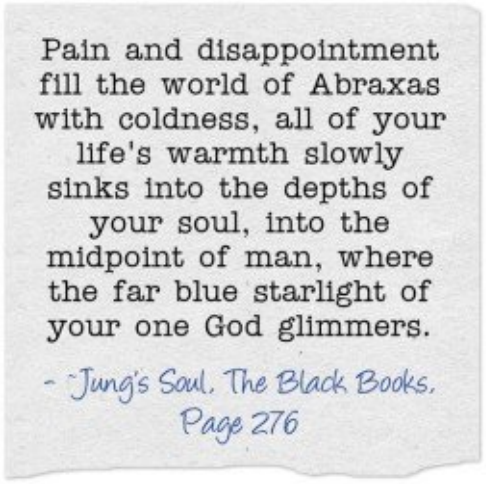
Jung replied, "In analysis we rather get prepared for it. If not, overpowering happens."

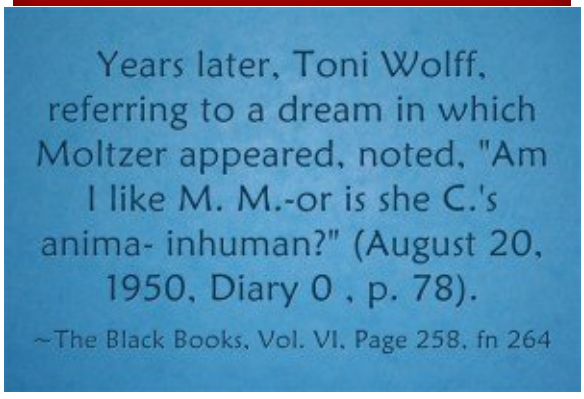
- ~The Black Books, Vol. V, Page 280, fn 417

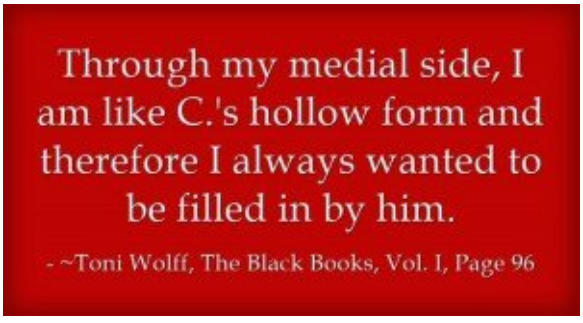

Just like the sun, which is also such a star, which is a God and grandfather of souls, the star of the individual is also like the sun, a God and grandfather of the souls. He is visible from time to time, just as I have described him. His light is blue, like that of a distant star.
~Jung's Soul, The Black Books, Page 272

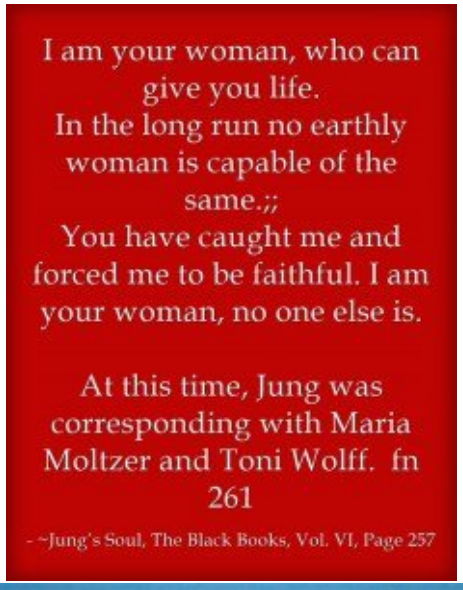

To attain individuality, we need a large share of death. Therefore it is called "Ye are Gods", since just as an innumerable number of men rule the earth, so a countless number of stars and of Gods rule the heavenly world.
~Jung's Soul, The Black Books, Page 272

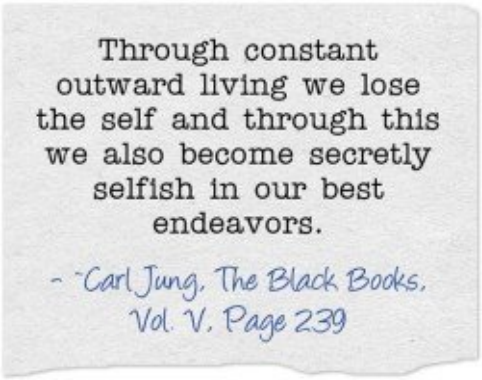

But you have in you the one God, the wonderfully beautiful and kind, the solitary, starlike, unmoving, he who is older and wiser than the father, he who has a safe hand, who leads you among all the darknesses and death scares of dreadful Abraxas.
- ~Jung's Soul, The Black Books, Page 275

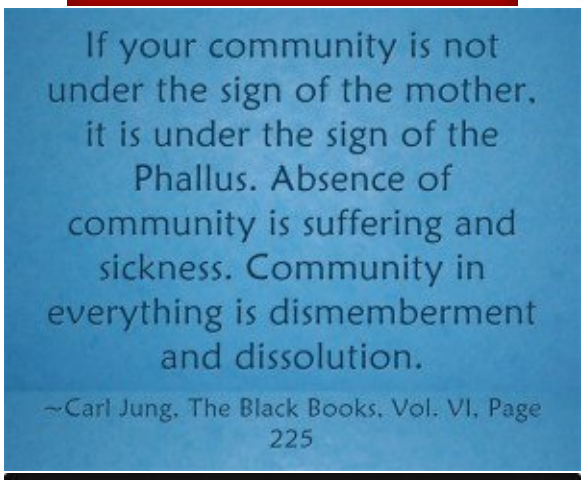

Pain and disappointment fill the world of Abraxas with coldness, all of your life's warmth slowly sinks into the depths of your soul, into the midpoint of man, where the far blue starlight of your one God glimmers.
- ~Jung's Soul, The Black Books, Page 276

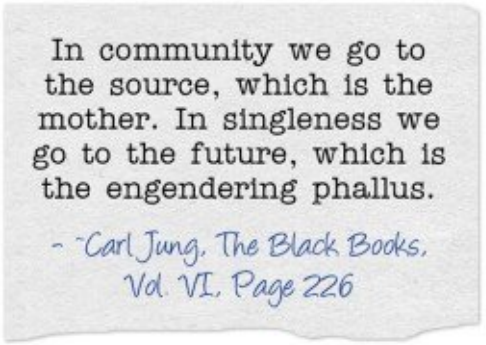

Years later, Toni Wolff, referring to a dream in which Moltzer appeared, noted, "Am I like M. M.-or is she C.'s anima- inhuman?" (August 20, 1950, Diary 0 , p. 78).
~The Black Books, Vol. VI, Page 258, fn 264

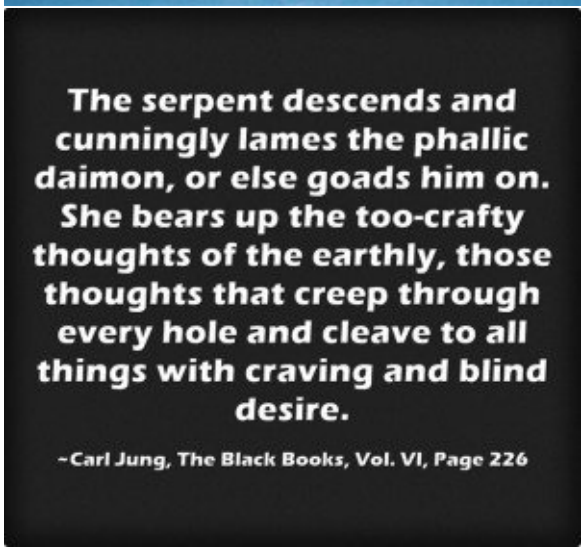

Through my medial side, I am like C.'s hollow form and therefore I always wanted to be filled in by him.
- ~Toni Wolff, The Black Books, Vol. I, Page 96

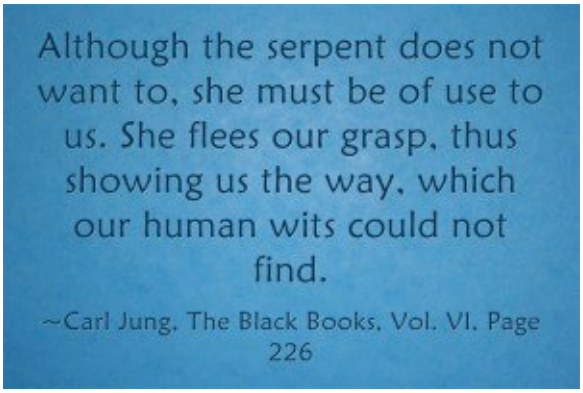

I am your woman, who can give you life.
In the long run no earthly woman is capable of the same.;;
You have caught me and forced me to be faithful. I am your woman, no one else is.
At this time, Jung was corresponding with Maria Moltzer and Toni Wolff. fn 261
- ~Jung's Soul, The Black Books, Vol. VI, Page 257

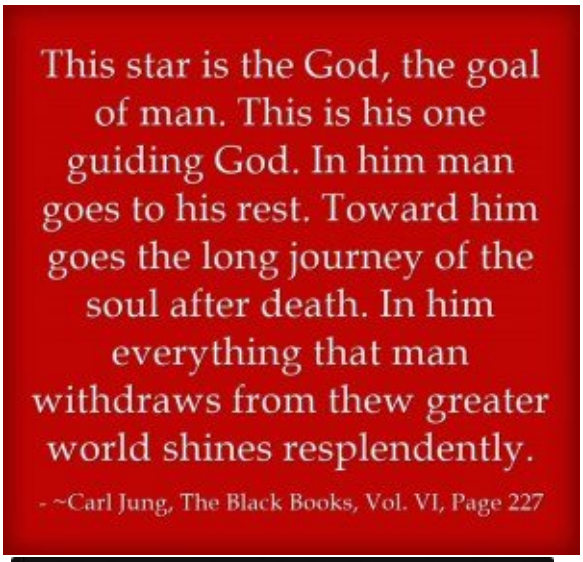

Through constant outward living we lose the self and through this we also become secretly selfish in our best endeavors.
- ~Carl Jung, The Black Books, Vol. V, Page 239

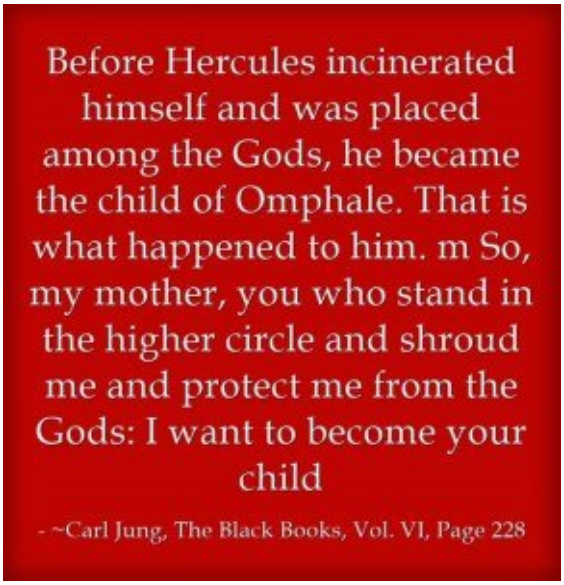

If your community is not under the sign of the mother, it is under the sign of the Phallus. Absence of community is suffering and sickness. Community in everything is dismemberment and dissolution.
~Carl Jung, The Black Books, Vol. VI, Page 225

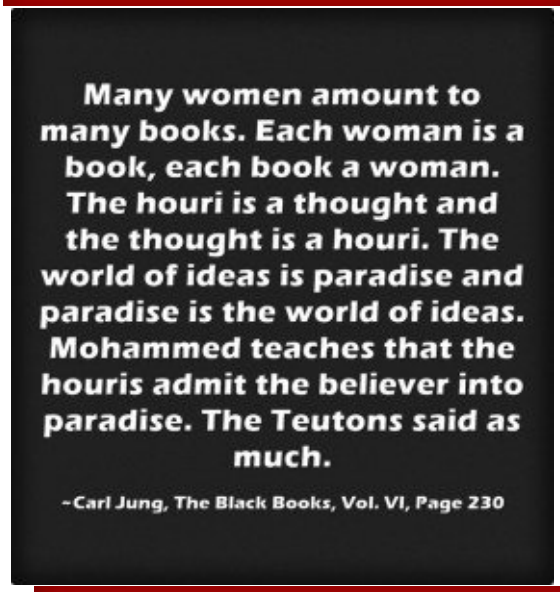

In community we go to the source, which is the mother. In singleness we go to the future, which is the engendering phallus.
- ~Carl Jung, The Black Books, Vol. VI, Page 226

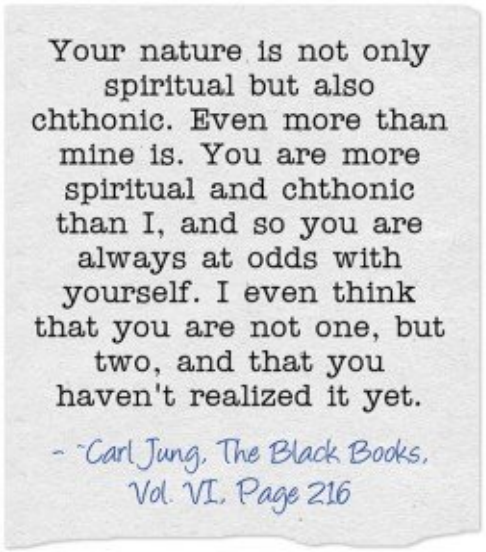

The serpent descends and cunningly lames the phallic daimon, or else goads him on. She bears up the too-crafty thoughts of the earthly, those thoughts that creep through every hole and cleave to all things with craving and blind desire.
~Carl Jung, The Black Books, Vol. VI, Page 226

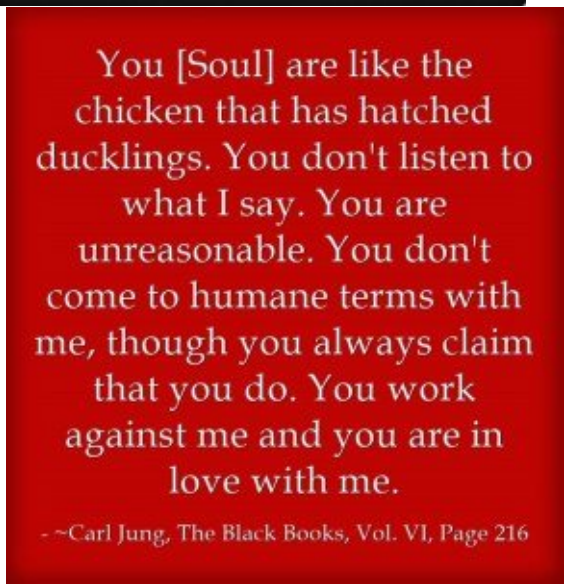

Although the serpent does not want to, she must be of use to us. She flees our grasp, thus showing us the way, which our human wits could not find.
~Carl Jung, The Black Books, Vol. VI, Page 226

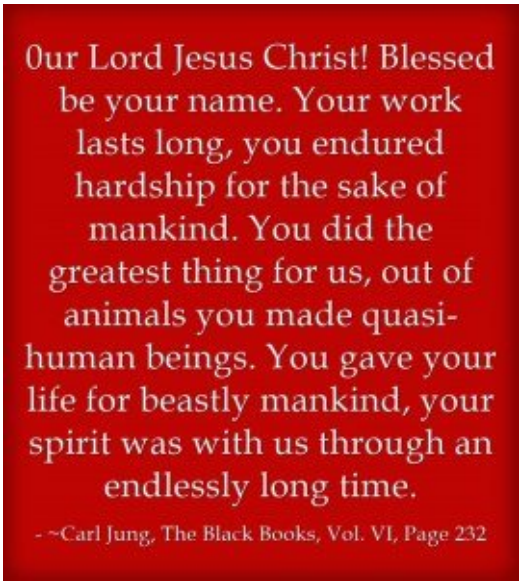

This star is the God, the goal of man. This is his one guiding God. In him man goes to his rest. Toward him goes the long journey of the soul after death. In him everything that man withdraws from thew greater world shines resplendently.
- ~Carl Jung, The Black Books, Vol. VI, Page 227

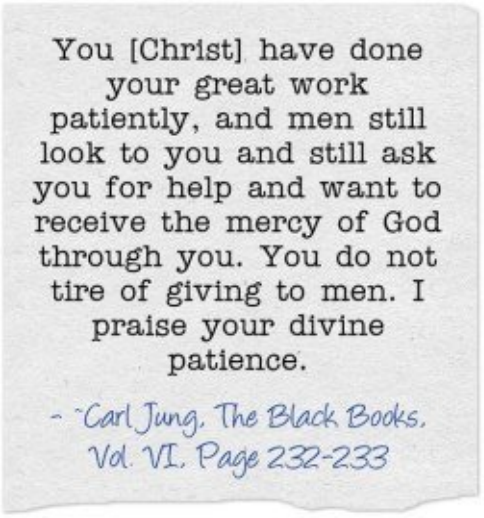

Before Hercules incinerated himself and was placed among the Gods, he became the child of Omphale. That is what happened to him. m So, my mother, you who stand in the higher circle and shroud me and protect me from the Gods: I want to become your child
- ~Carl Jung, The Black Books, Vol. VI, Page 228

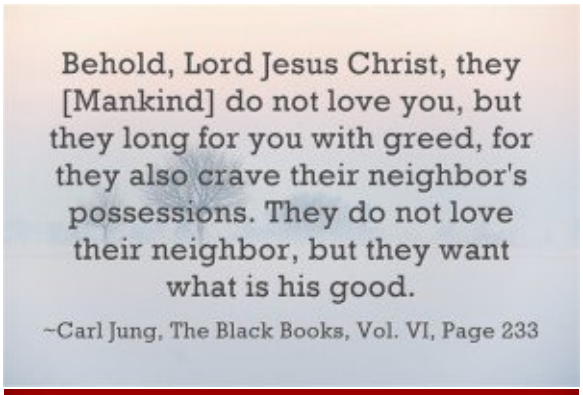

Many women amount to many books. Each woman is a book, each book a woman. The houri is a thought and the thought is a houri. The world of ideas is paradise and paradise is the world of ideas. Mohammed teaches that the houris admit the believer into paradise. The Teutons said as much.
~Carl Jung, The Black Books, Vol. VI, Page 230

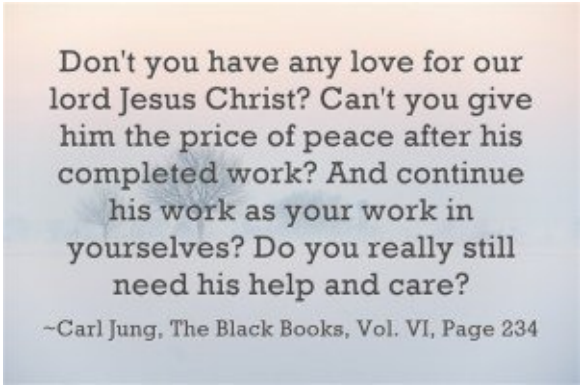

Your nature is not only spiritual but also chthonic. Even more than mine is. You are more spiritual and chthonic than I, and so you are always at odds with yourself. I even think that you are not one, but two, and that you haven't realized it yet.
- ~Carl Jung, The Black Books, Vol. VI, Page 216

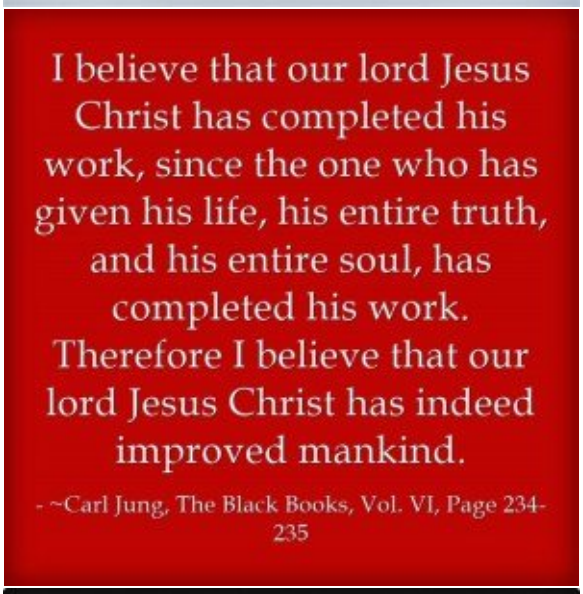

You [Soul] are like the chicken that has hatched ducklings. You don't listen to what I say. You are unreasonable. You don't come to humane terms with me, though you always claim that you do. You work against me and you are in love with me.
- ~Carl Jung, The Black Books, Vol. VI, Page 216

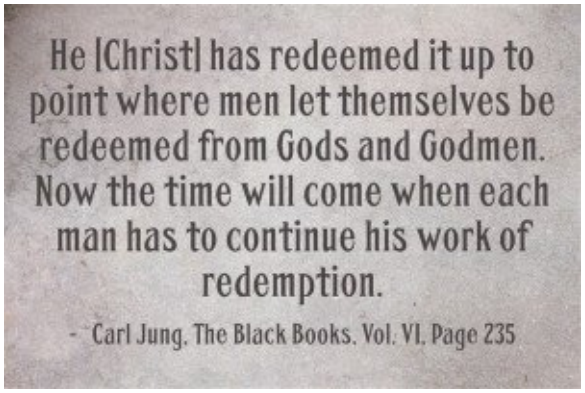

0ur Lord Jesus Christ! Blessed be your name. Your work lasts long, you endured hardship for the sake of mankind. You did the greatest thing for us, out of animals you made quasi-human beings. You gave your life for beastly mankind, your spirit was with us through an endlessly long time.
- ~Carl Jung, The Black Books, Vol. VI, Page 232

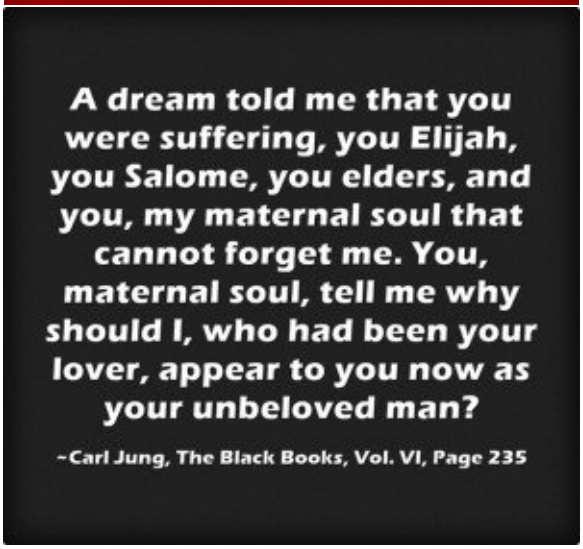

You [Christ] have done your great work patiently, and men still look to you and still ask you for help and want to receive the mercy of God through you. You do not tire of giving to men. I praise your divine patience.
- ~Carl Jung, The Black Books, Vol. VI, Page 232-233

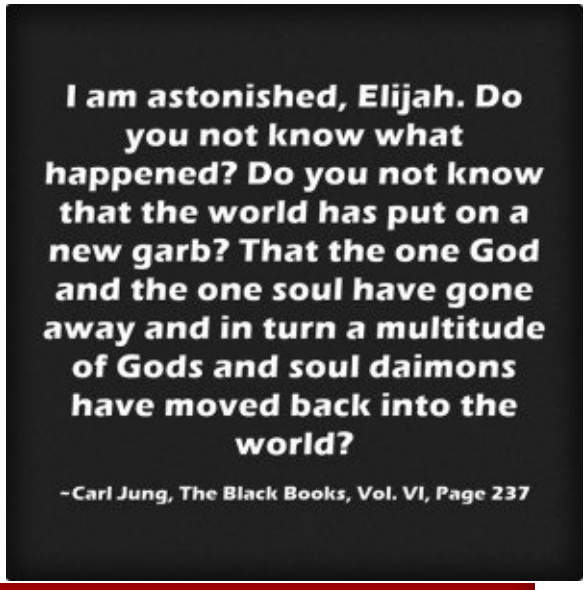

Behold, Lord Jesus Christ, they [Mankind] do not love you, but they long for you with greed, for they also crave their neighbor's possessions. They do not love their neighbor, but they want what is his good.
~Carl Jung, The Black Books, Vol. VI, Page 233

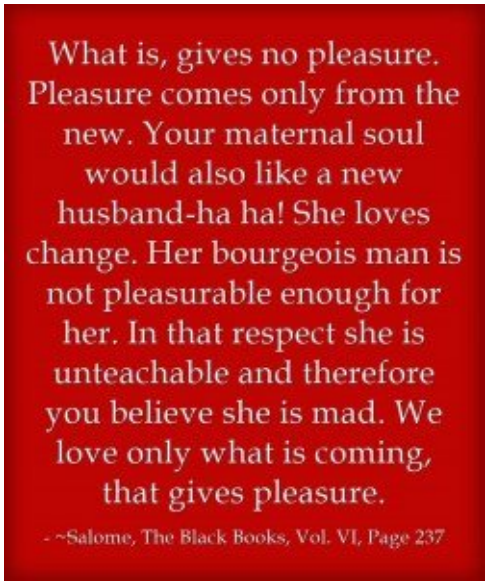

Don't you have any love for our lord Jesus Christ? Can't you give him the price of peace after his completed work? And continue his work as your work in yourselves? Do you really still need his help and care?
~Carl Jung, The Black Books, Vol. VI, Page 234

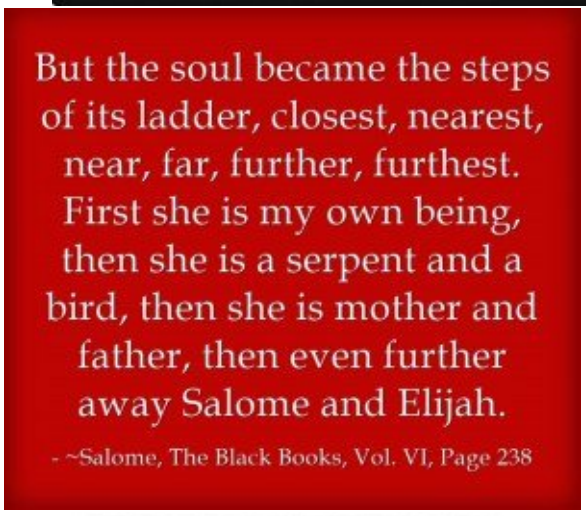

I believe that our lord Jesus Christ has completed his work, since the one who has given his life, his entire truth, and his entire soul, has completed his work. Therefore I believe that our lord Jesus Christ has indeed improved mankind.
- ~Carl Jung, The Black Books, Vol. VI, Page 234-235

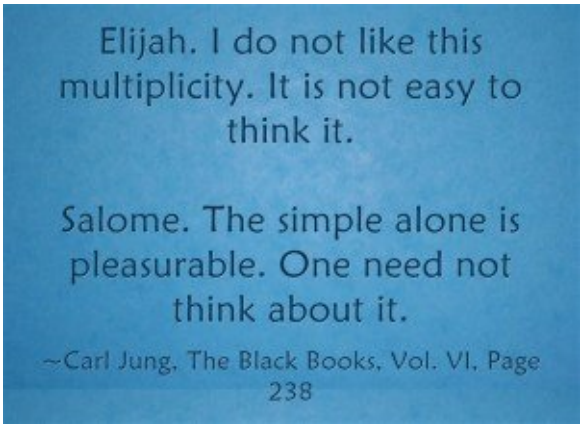

He [Christ] has redeemed it up to point where men let themselves be redeemed from Gods and Godmen. Now the time will come when each man has to continue his work of redemption.
- Carl Jung, The Black Books, Vol. VI, Page 235

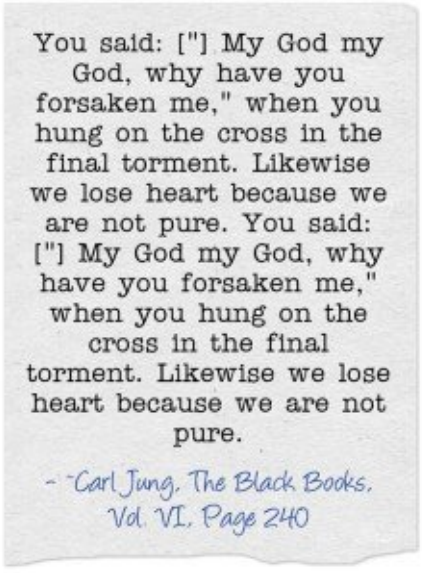

A dream told me that you were suffering, you Elijah, you Salome, you elders, and you, my maternal soul that cannot forget me. You, maternal soul, tell me why should I, who had been your lover, appear to you now as your unbeloved man?
~Carl Jung, The Black Books, Vol. VI, Page 235

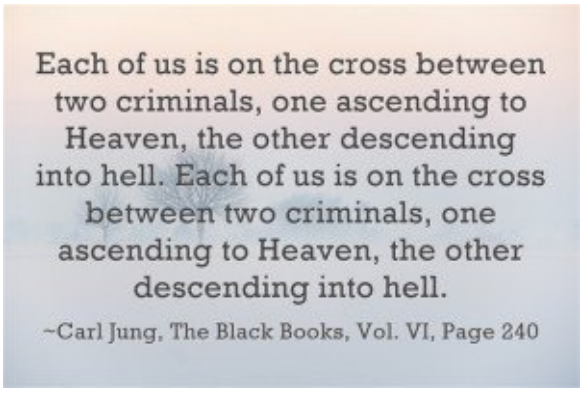

I am astonished, Elijah. Do you not know what happened? Do you not know that the world has put on a new garb? That the one God and the one soul have gone away and in turn a multitude of Gods and soul daimons have moved back into the world?
~Carl Jung, The Black Books, Vol. VI, Page 237

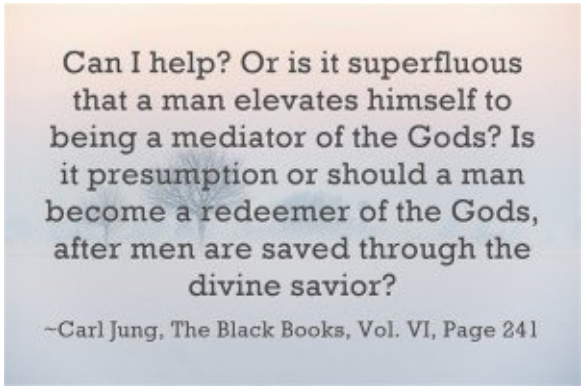

What is, gives no pleasure. Pleasure comes only from the new. Your maternal soul would also like a new husband-ha ha! She loves change. Her bourgeois man is not pleasurable enough for her. In that respect she is unteachable and therefore you believe she is mad. We love only what is coming, that gives pleasure.
- ~Salome, The Black Books, Vol. VI, Page 237

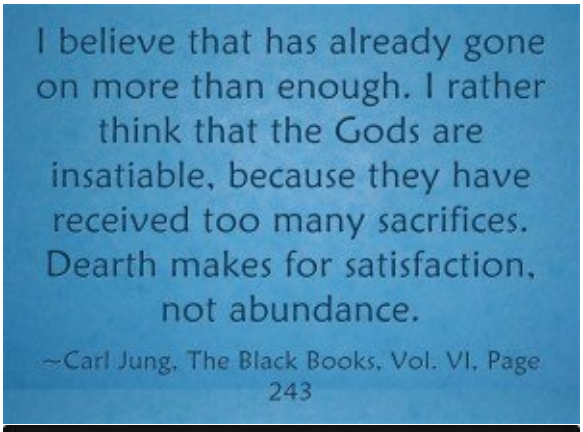

But the soul became the steps of its ladder, closest, nearest, near, far, further, furthest. First she is my own being, then she is a serpent and a bird, then she is mother and father, then even further away Salome and Elijah.
- ~Salome, The Black Books, Vol. VI, Page 238

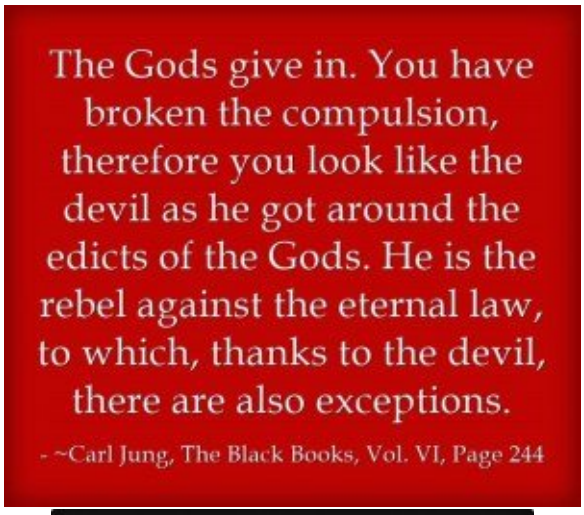

Elijah. I do not like this multiplicity. It is not easy to think it.
Salome. The simple alone is pleasurable. One need not think about it.
~Carl Jung, The Black Books, Vol. VI, Page 238

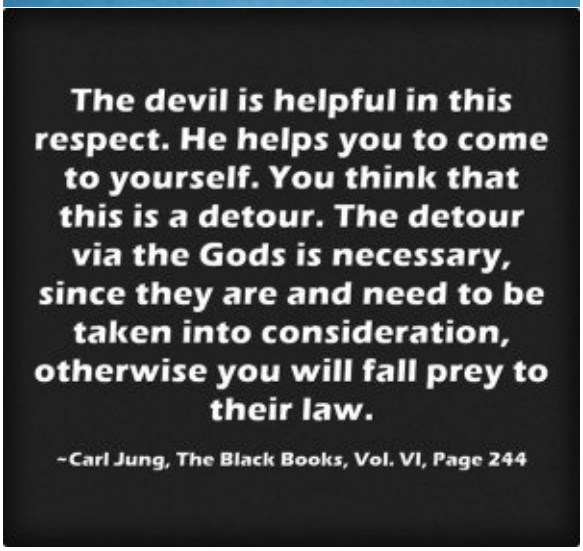

You said: ["] My God my God, why have you forsaken me," when you hung on the cross in the final torment. Likewise we lose heart because we are not pure. You said: ["] My God my God, why have you forsaken me," when you hung on the cross in the final torment. Likewise we lose heart because we are not pure.
- ~Carl Jung, The Black Books, Vol. VI, Page 240

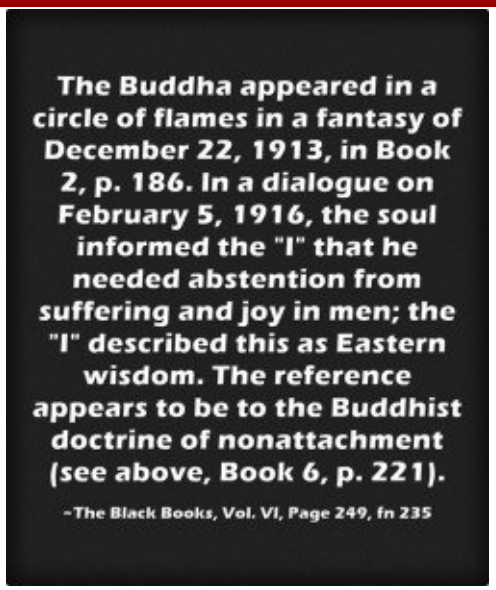

Each of us is on the cross between two criminals, one ascending to Heaven, the other descending into hell. Each of us is on the cross between two criminals, one ascending to Heaven, the other descending into hell.
~Carl Jung, The Black Books, Vol. VI, Page 240

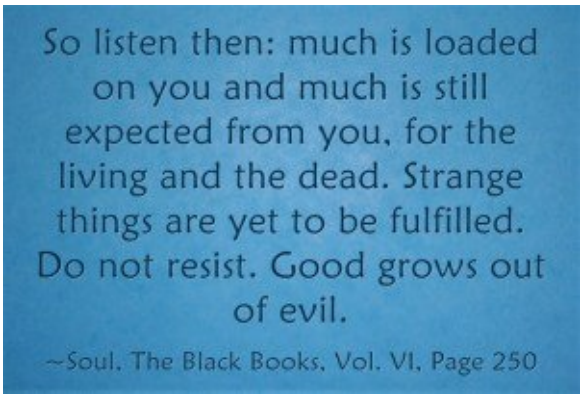

Can I help? Or is it superfluous that a man elevates himself to being a mediator of the Gods? Is it presumption or should a man become a redeemer of the Gods, after men are saved through the divine savior?
~Carl Jung, The Black Books, Vol. VI, Page 241

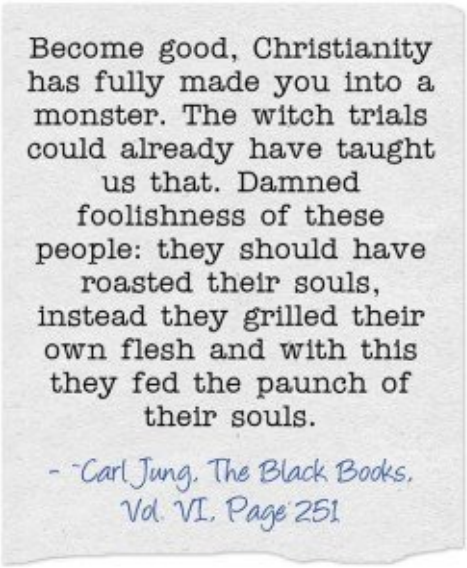

I believe that has already gone on more than enough. I rather think that the Gods are insatiable, because they have received too many sacrifices. Dearth makes for satisfaction, not abundance.
~Carl Jung, The Black Books, Vol. VI, Page 243

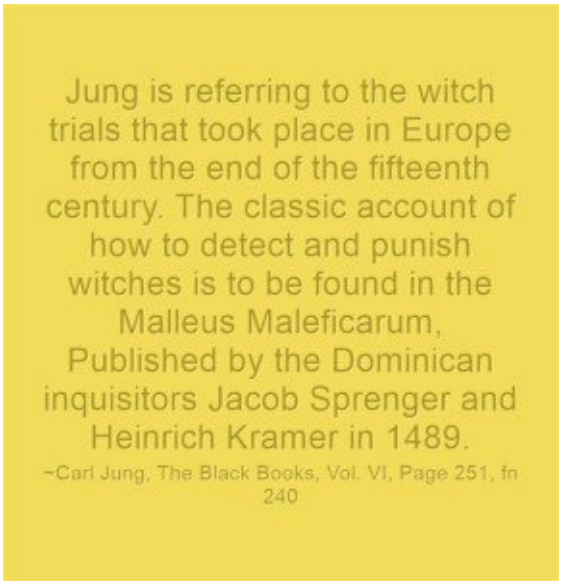

The Gods give in. You have broken the compulsion, therefore you look like the devil as he got around the edicts of the Gods. He is the rebel against the eternal law, to which, thanks to the devil, there are also exceptions.
- ~Carl Jung, The Black Books, Vol. VI, Page 244

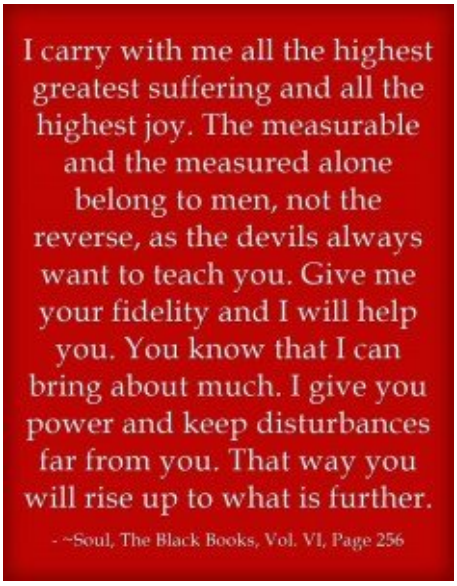

The devil is helpful in this respect. He helps you to come to yourself. You think that this is a detour. The detour via the Gods is necessary, since they are and need to be taken into consideration, otherwise you will fall prey to their law.
~Carl Jung, The Black Books, Vol. VI, Page 244

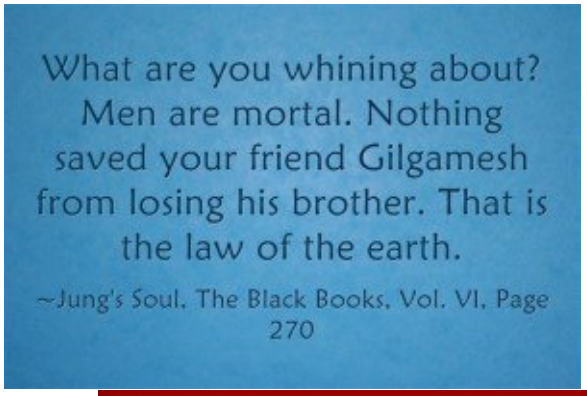

The Buddha appeared in a circle of flames in a fantasy of December 22, 1913, in Book 2, p. 186. In a dialogue on February 5, 1916, the soul informed the "I" that he needed abstention from suffering and joy in men; the "I" described this as Eastern wisdom. The reference appears to be to the Buddhist doctrine of nonattachment (see above, Book 6, p. 221).
~The Black Books, Vol. VI, Page 249, fn 235

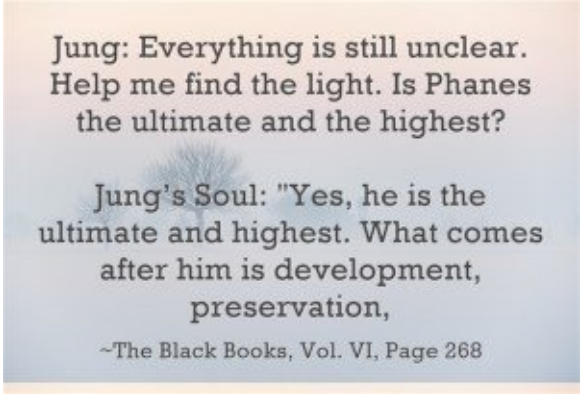

So listen then: much is loaded on you and much is still expected from you, for the living and the dead. Strange things are yet to be fulfilled. Do not resist. Good grows out of evil.
~Soul, The Black Books, Vol. VI, Page 250

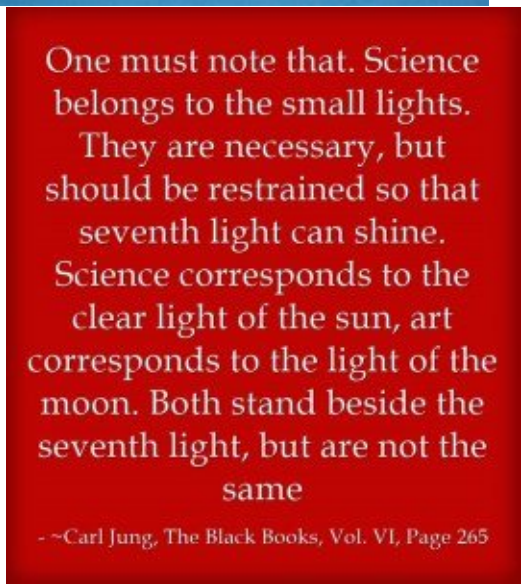

Become good, Christianity has fully made you into a monster. The witch trials could already have taught us that. Damned foolishness of these people: they should have roasted their souls, instead they grilled their own flesh and with this they fed the paunch of their souls.
- ~Carl Jung, The Black Books, Vol. VI, Page 251

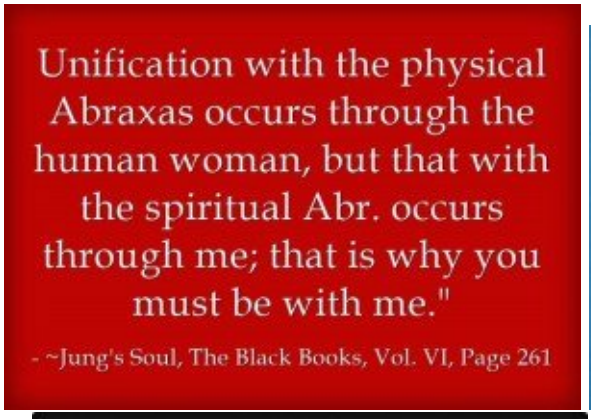

Jung is referring to the witch trials that took place in Europe from the end of the fifteenth century. The classic account of how to detect and punish witches is to be found in the Malleus Maleficarum, Published by the Dominican inquisitors Jacob Sprenger and Heinrich Kramer in 1489.
~Carl Jung, The Black Books, Vol. VI, Page 251, fn 240

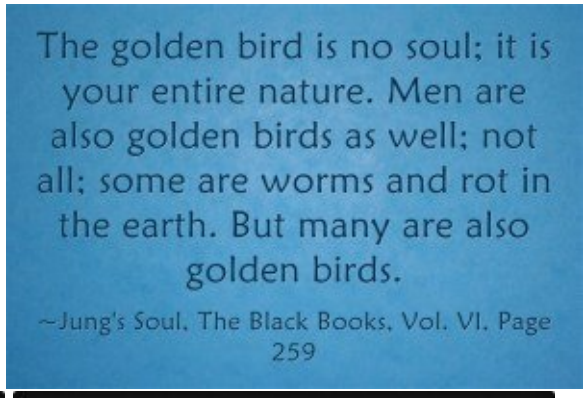

I carry with me all the highest greatest suffering and all the highest joy. The measurable and the measured alone belong to men, not the reverse, as the devils always want to teach you. Give me your fidelity and I will help you. You know that I can bring about much. I give you power and keep disturbances far from you. That way you will rise up to what is further.
- ~Soul, The Black Books, Vol. VI, Page 256

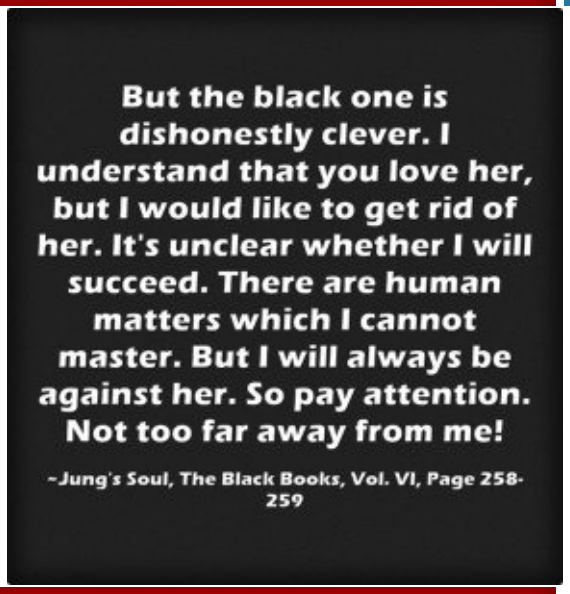

What are you whining about? Men are mortal. Nothing saved your friend Gilgamesh from losing his brother. That is the law of the earth.
~Jung's Soul, The Black Books, Vol. VI, Page 270

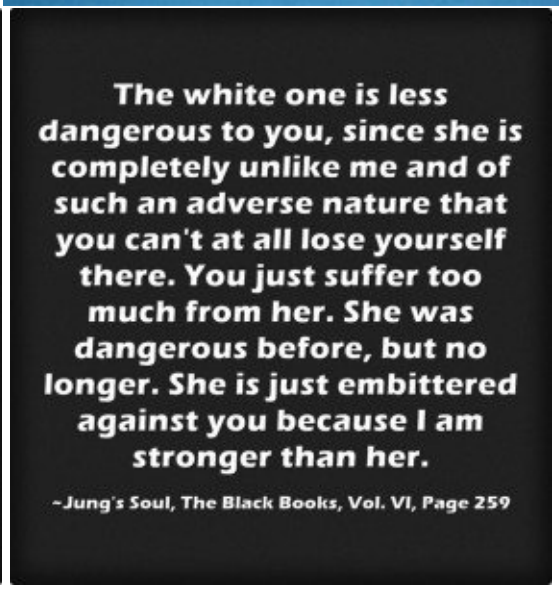

Jung: Everything is still unclear. Help me find the light. Is Phanes the ultimate and the highest?
Jung's Soul: "Yes, he is the ultimate and highest. What comes after him is development, preservation,
~The Black Books, Vol. VI, Page 268

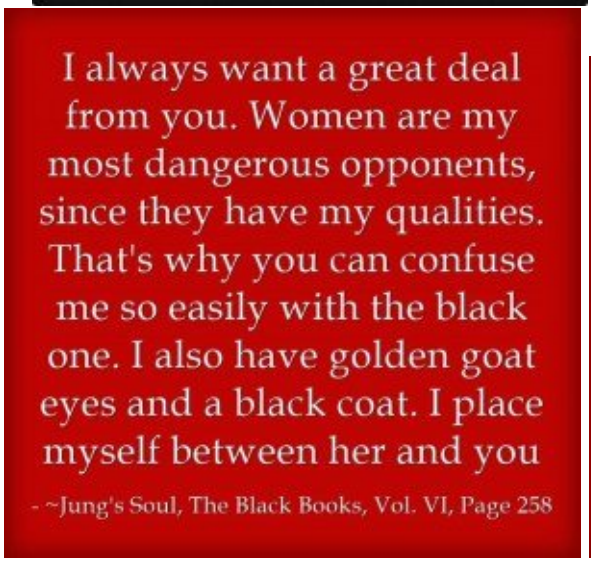

One must note that. Science belongs to the small lights. They are necessary, but should be restrained so that seventh light can shine. Science corresponds to the clear light of the sun, art corresponds to the light of the moon. Both stand beside the seventh light, but are not the same
- ~Carl Jung, The Black Books, Vol. VI, Page 265

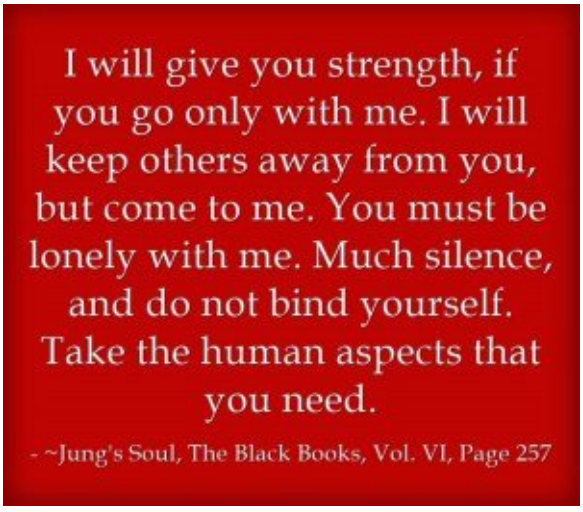

Unification with the physical Abraxas occurs through the human woman, but that with the spiritual Abr. occurs through me; that is why you must be with me."
- ~Jung's Soul, The Black Books, Vol. VI, Page 261

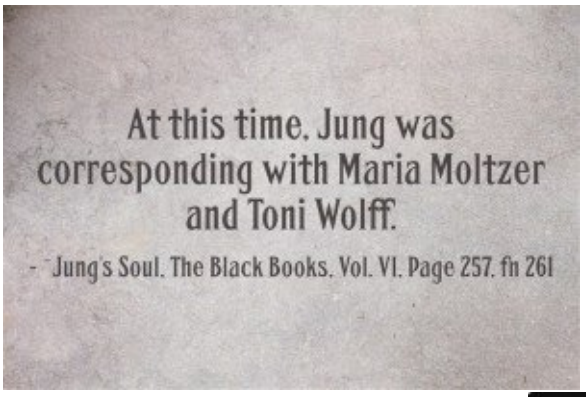

The golden bird is no soul; it is your entire nature. Men are also golden birds as well; not all; some are worms and rot in the earth. But many are also golden birds.
~Jung's Soul, The Black Books, Vol. VI, Page 259

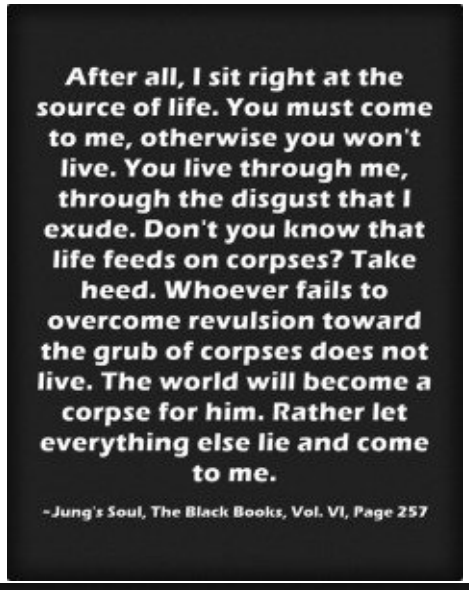

But the black one is dishonestly clever. I understand that you love her, but I would like to get rid of her. It's unclear whether I will succeed. There are human matters which I cannot master. But I will always be against her. So pay attention. Not too far away from me!
~Jung's Soul, The Black Books, Vol. VI, Page 258-259

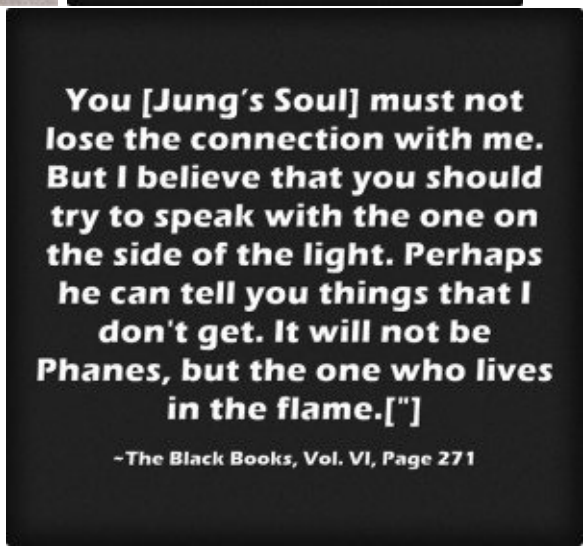

The white one is less dangerous to you, since she is completely unlike me and of such an adverse nature that you can't at all lose yourself there. You just suffer too much from her. She was dangerous before, but no longer. She is just embittered against you because I am stronger than her.
~Jung's Soul, The Black Books, Vol. VI, Page 259

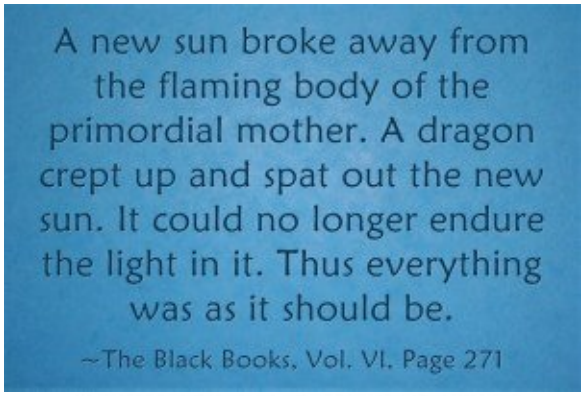

I always want a great deal from you. Women are my most dangerous opponents, since they have my qualities. That's why you can confuse me so easily with the black one. I also have golden goat eyes and a black coat. I place myself between her and you
- ~Jung's Soul, The Black Books, Vol. VI, Page 258

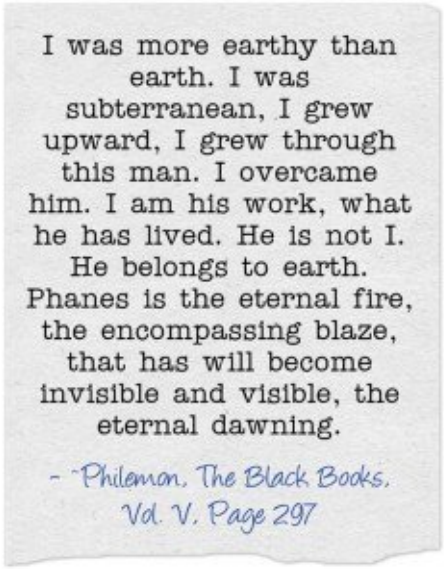

I will give you strength, if you go only with me. I will keep others away from you, but come to me. You must be lonely with me. Much silence, and do not bind yourself. Take the human aspects that you need.
- ~Jung's Soul, The Black Books, Vol. VI, Page 257

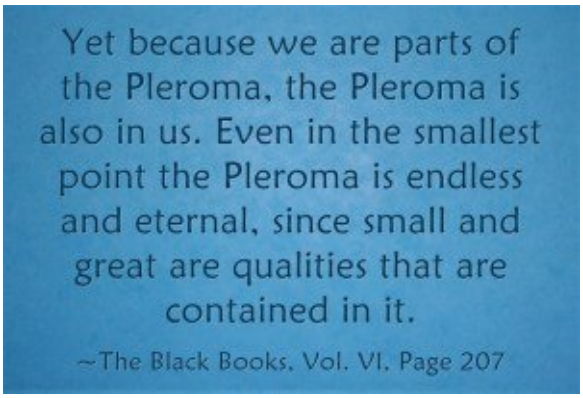

At this time. Jung was corresponding with Maria Moltzer and Toni Wolff.
- Jung's Soul. The Black Books. Vol. VI. Page 257. fn 261


After all, I sit right at the source of life. You must come to me, otherwise you won't live. You live through me, through the disgust that I exude. Don't you know that life feeds on corpses? Take heed. Whoever fails to overcome revulsion toward the grub of corpses does not live. The world will become a corpse for him. Rather let everything else lie and come to me.
~Jung's Soul, The Black Books, Vol. VI, Page 257


You [Jung's Soul] must not lose the connection with me. But I believe that you should try to speak with the one on the side of the light. Perhaps he can tell you things that I don't get. It will not be Phanes, but the one who lives in the flame.["]
~The Black Books, Vol. VI, Page 271


A new sun broke away from the flaming body of the primordial mother. A dragon crept up and spat out the new sun. It could no longer endure the light in it. Thus everything was as it should be.
~The Black Books, Vol. VI. Page 271


I was more earthy than earth. I was subterranean, I grew upward, I grew through this man. I overcame him. I am his work, what he has lived. He is not I. He belongs to earth. Phanes is the eternal fire, the encompassing blaze, that has will become invisible and visible, the eternal dawning.
- Philemon, The Black Books, Vol. V, Page 297


Yet because we are parts of the Pleroma, the Pleroma is also in us. Even in the smallest point the Pleroma is endless and eternal, since small and great are qualities that are contained in it.
~The Black Books, Vol. VI. Page 207

He was my companion for many thousands of years. First he was an old man, then he died and became a bear. That too died and became a fish otter. This also died, and became a black newt. This also died, then Atmaviktu became entered into me and immediately raised me to the threshold of splendor. I myself am the Atmaviktu, the ancient. Formerly he erred and became a man, while he is actually an earth serpent

~Serpent, The Black Books, Vol. V, Page 290

That was the spirit of and the error of Atmaviktu. He is still erring and hasn't flown into my throat yet. When he comes near me, I swallow him, so that I become full and my stony heaviness and immobility dwindle. I lack Atmaviktu's soul. If I possess it, I will enter into the gate of splendor. I will lay myself over the gorge. I am the bridge, the living arch that leads over to the land of men and from the land of men into the golden castle.

- ~Serpent, The Black Books, Vol. V, Page 290

Serpent: Atmaviktu is a kobold, a conjuror of serpents, and is himself a serpent. Do I know who I am?

Soul: You should know, you blind worm.

Serpent: My name is my essence. I have been called Atmaviktu since my birth, if it has ever taken place. Perhaps I always was and always will be. How should I know who I am?

- ~Serpent, The Black Books, Vol. V, Page 290

Exactly, the commonplace is effectively true and thoroughly appropriate for you [Soul]. Don't be so snobby. The commonplace is a rule of universal truth and a substantial certainty.

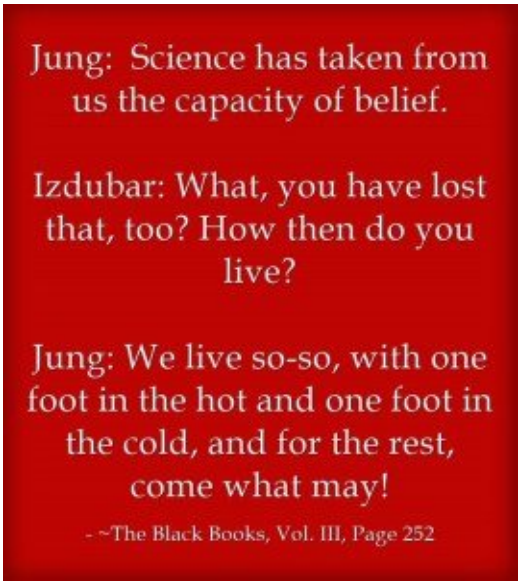
~Carl Jung, The Black Books, Vol. IV, Page 263

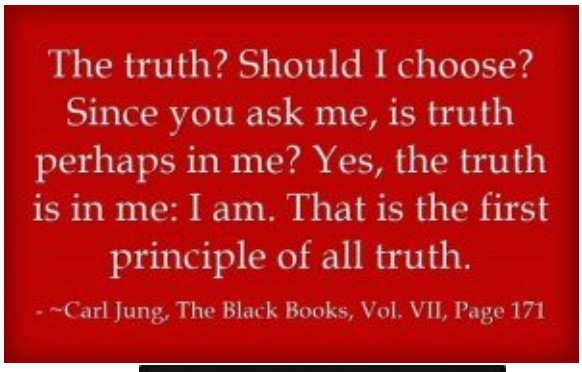
You [Soul] didn't believe in me, therefore you went astray. Why did you go astray? Because I believed more in you than in myself. Therefore the radiant one rose in my self. The source of the eternal fire is with me. Come to me and live in me and love the fire and the eternal splendor. My self has the highest wisdom, the hottest fire. My self lives in the gate of splendor. My self draws the fire of the star to it.

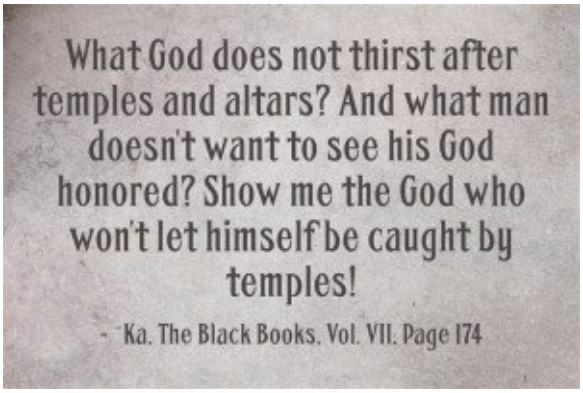
- ~Carl Jung, The Black Books, Vol. V, Page 296

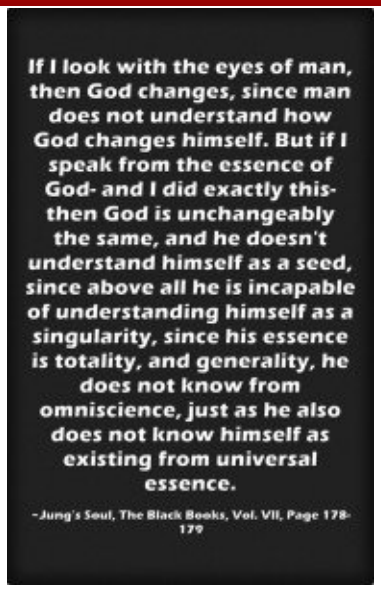
Love is the most sensitive organ of perception. Only love lets you read your own soul and the souls of others. Nothing else will do. It is will be, it is, and it passes, hiding an infinite meaning in itself.

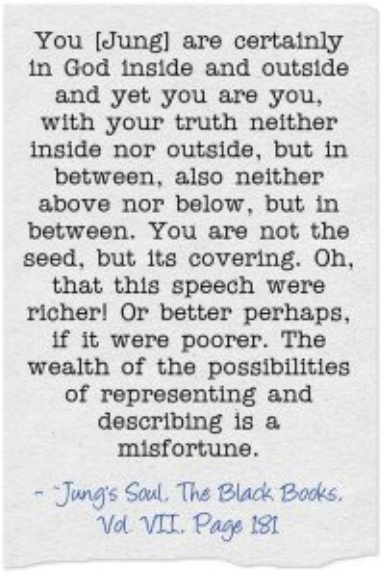
~Carl Jung, The Black Books, Vol. IV, Page 274

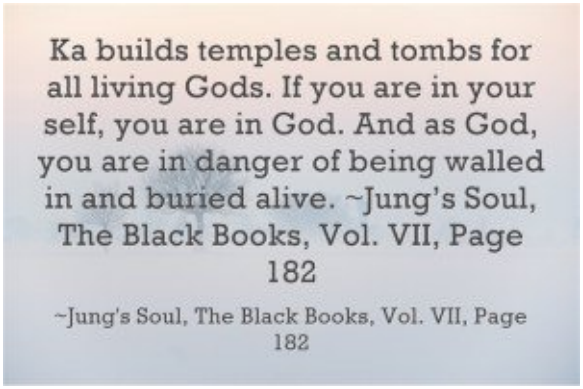

Jung: Science has taken from us the capacity of belief.
Izdubar: What, you have lost that, too? How then do you live?
Jung: We live so-so, with one foot in the hot and one foot in the cold, and for the rest, come what may!
- ~The Black Books, Vol. III, Page 252

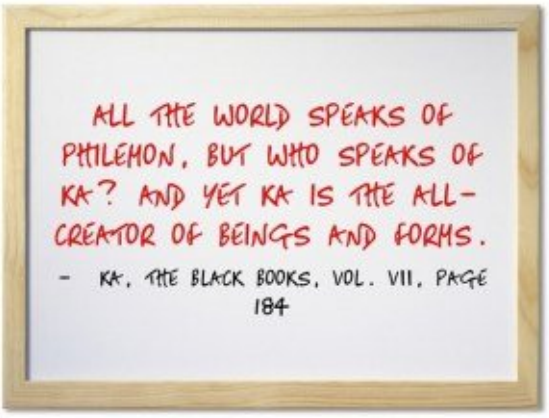

The truth? Should I choose? Since you ask me, is truth perhaps in me? Yes, the truth is in me: I am. That is the first principle of all truth.
- ~Carl Jung, The Black Books, Vol. VII, Page 171

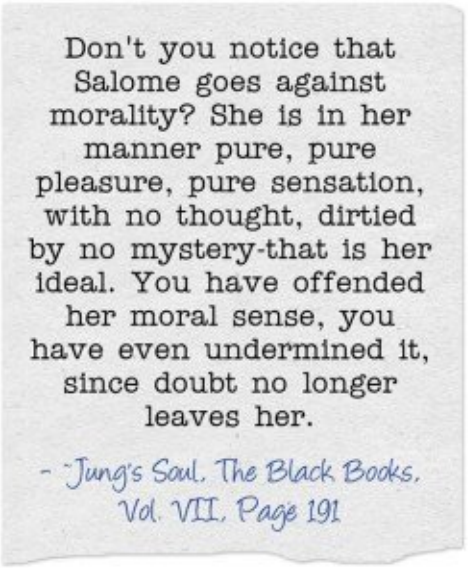

What God does not thirst after temples and altars? And what man doesn't want to see his God honored? Show me the God who won't let himself be caught by temples!
- Ka. The Black Books. Vol. VII. Page 174

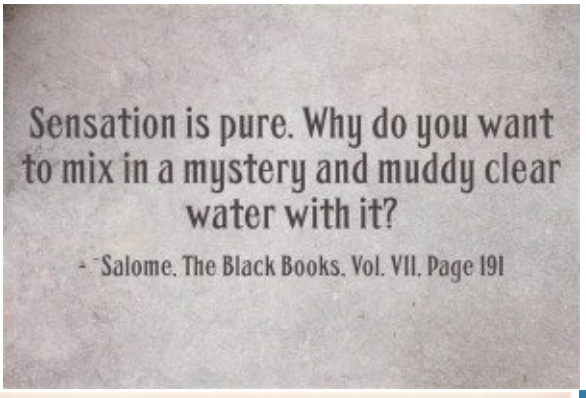

If I look with the eyes of man, then God changes, since man does not understand how God changes himself. But if I speak from the essence of God- and I did exactly this- then God is unchangeably the same, and he doesn't understand himself as a seed, since above all he is incapable of understanding himself as a singularity, since his essence is totality, and generality, he does not know from omniscience, just as he also does not know himself as existing from universal essence.
~Jung's Soul, The Black Books, Vol. VII, Page 178-179

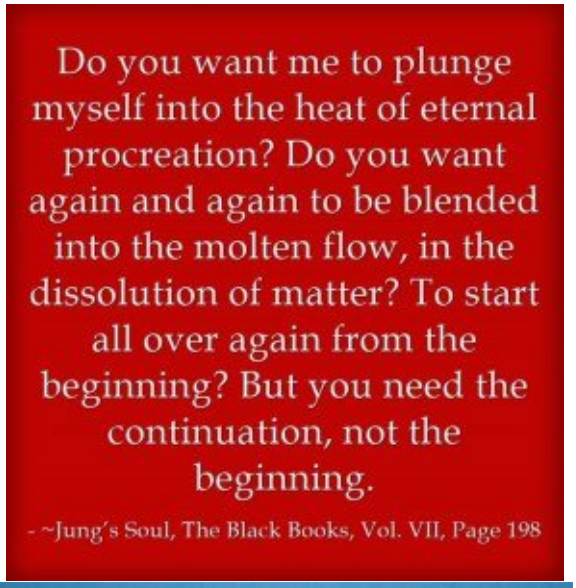

You [Jung] are certainly in God inside and outside and yet you are you, with your truth neither inside nor outside, but in between, also neither above nor below, but in between. You are not the seed, but its covering. Oh, that this speech were richer! Or better perhaps, if it were poorer. The wealth of the possibilities of representing and describing is a misfortune.
- Jung's Soul. The Black Books. Vol. VII. Page 181

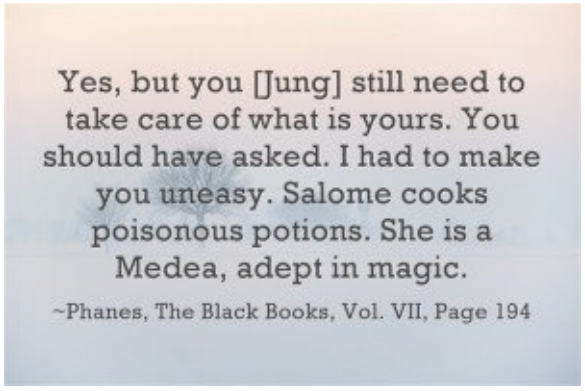

Ka builds temples and tombs for all living Gods. If you are in your self, you are in God. And as God, you are in danger of being walled in and buried alive. ~Jung's Soul, The Black Books, Vol. VII, Page 182
~Jung's Soul, The Black Books, Vol. VII, Page 182

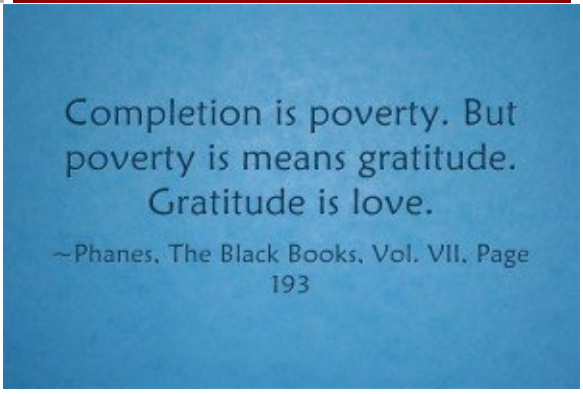

ALL THE WORLD SPEAKS OF PHILEMON, BUT WHO SPEAKS OF KA? AND YET KA IS THE ALL-CREATOR OF BEINGS AND FORMS.
- KA, THE BLACK BOOKS, VOL. VII, PAGE 184

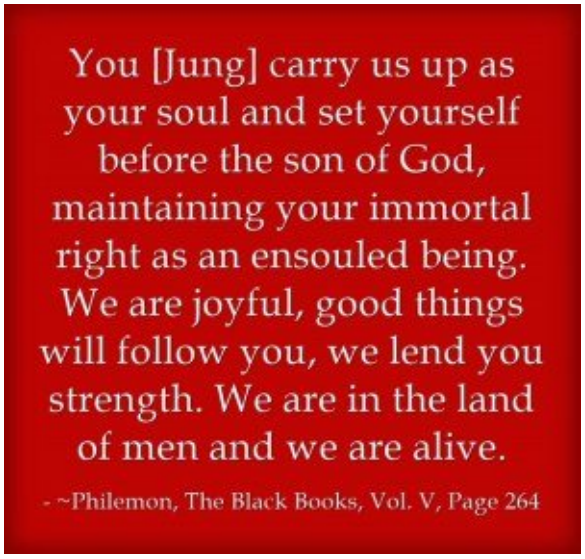

Don't you notice that Salome goes against morality? She is in her manner pure, pure pleasure, pure sensation, with no thought, dirtied by no mystery-that is her ideal. You have offended her moral sense, you have even undermined it, since doubt no longer leaves her.
- ~Jung's Soul, The Black Books, Vol. VII, Page 191

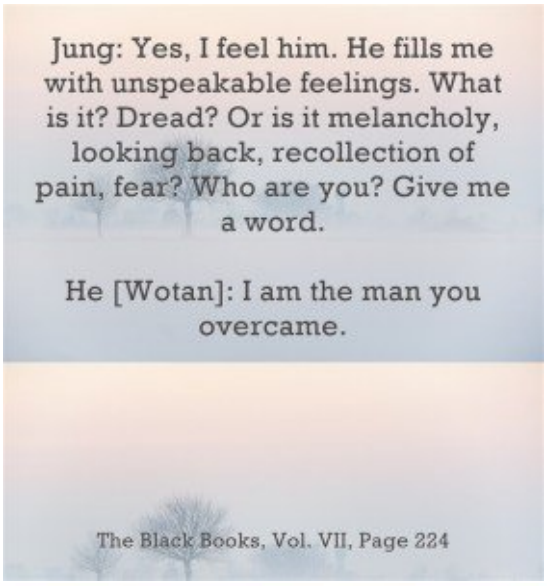

Sensation is pure. Why do you want to mix in a mystery and muddy clear water with it?
- ~Salome, The Black Books, Vol. VII, Page 191

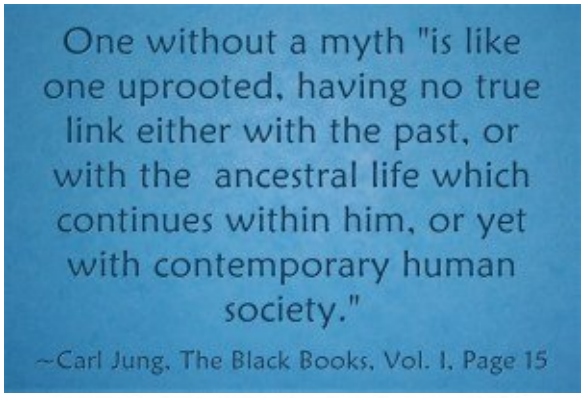

Do you want me to plunge myself into the heat of eternal procreation? Do you want again and again to be blended into the molten flow, in the dissolution of matter? To start all over again from the beginning? But you need the continuation, not the beginning.
- ~Jung's Soul, The Black Books, Vol. VII, Page 198

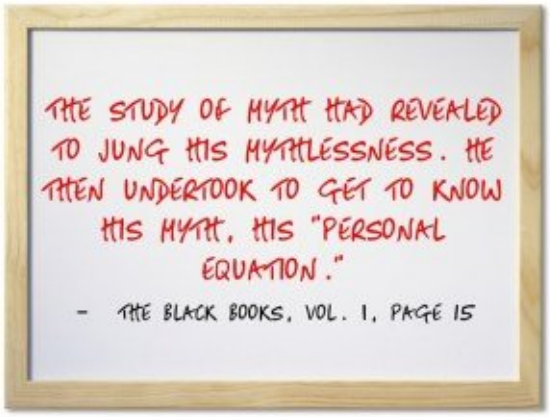

Yes, but you [Jung] still need to take care of what is yours. You should have asked. I had to make you uneasy. Salome cooks poisonous potions. She is a Medea, adept in magic.
~Phanes, The Black Books, Vol. VII, Page 194

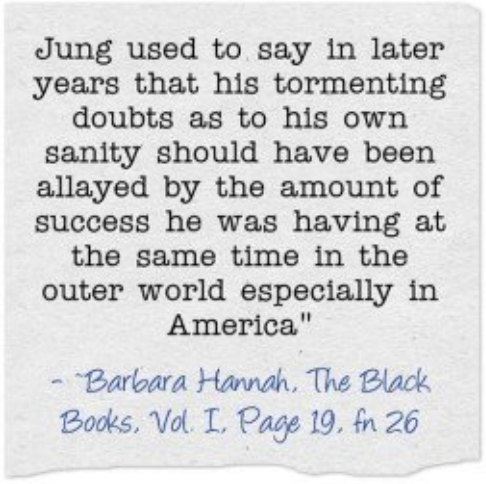

Completion is poverty. But poverty is means gratitude. Gratitude is love.
~Phanes, The Black Books, Vol. VII, Page 193

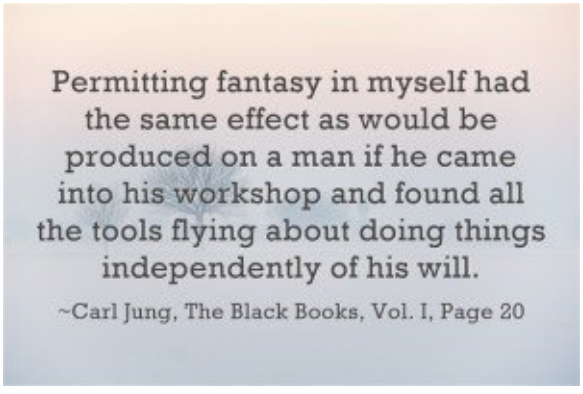

You [Jung] carry us up as your soul and set yourself before the son of God, maintaining your immortal right as an ensouled being. We are joyful, good things will follow you, we lend you strength. We are in the land of men and we are alive.
- ~Philemon, The Black Books, Vol. V, Page 264

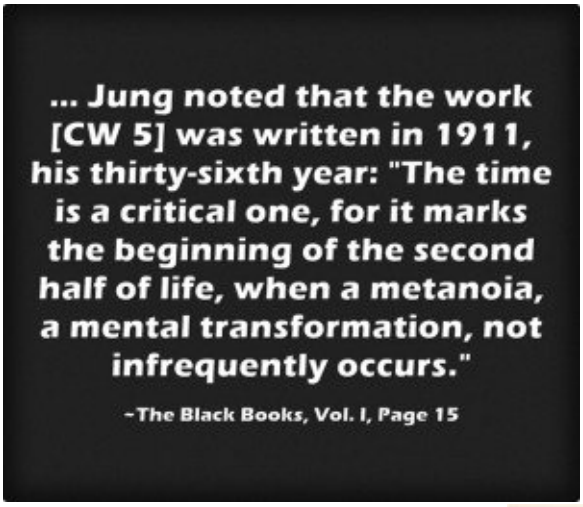

Jung: Yes, I feel him. He fills me with unspeakable feelings. What is it? Dread? Or is it melancholy, looking back, recollection of pain, fear? Who are you? Give me a word.
He [Wotan]: I am the man you overcame.
The Black Books, Vol. VII, Page 224

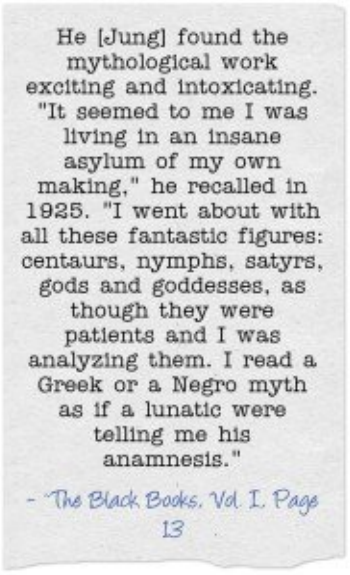

One without a myth "is like one uprooted, having no true link either with the past, or with the ancestral life which continues within him, or yet with contemporary human society."
~Carl Jung, The Black Books, Vol. I, Page 15

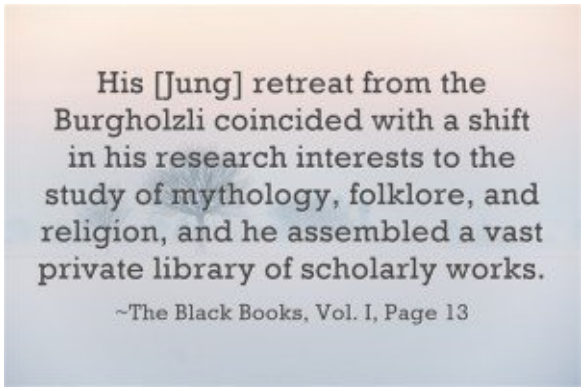

THE STUDY OF MYTH HAD REVEALED TO JUNG HIS MYTHLESSNESS. HE THEN UNDERTOOK TO GET TO KNOW HIS MYTH, HIS "PERSONAL EQUATION."
- THE BLACK BOOKS, VOL. I, PAGE 15

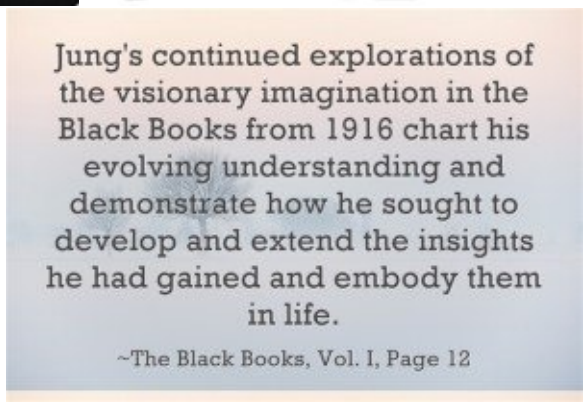

Jung used to say in later years that his tormenting doubts as to his own sanity should have been allayed by the amount of success he was having at the same time in the outer world especially in America"
- ~Barbara Hannah, The Black Books, Vol. I, Page 19, fn 26

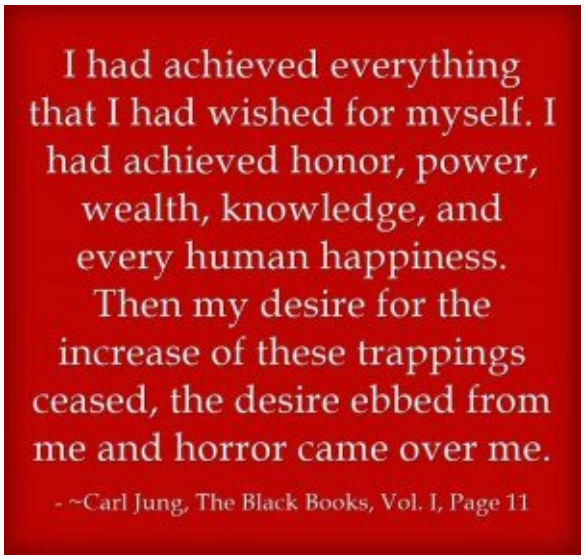

Permitting fantasy in myself had the same effect as would be produced on a man if he came into his workshop and found all the tools flying about doing things independently of his will.
~Carl Jung, The Black Books, Vol. I, Page 20

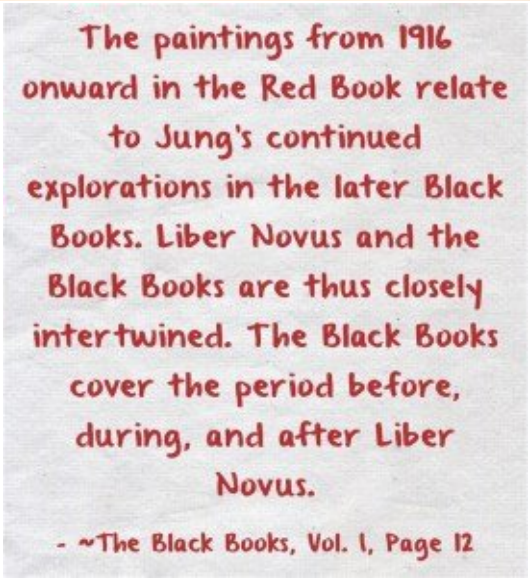

... Jung noted that the work [CW 5] was written in 1911, his thirty-sixth year: "The time is a critical one, for it marks the beginning of the second half of life, when a metanoia, a mental transformation, not infrequently occurs."
~The Black Books, Vol. I, Page 15


He [Jung] found the mythological work exciting and intoxicating. "It seemed to me I was living in an insane asylum of my own making," he recalled in 1925. "I went about with all these fantastic figures: centaurs, nymphs, satyrs, gods and goddesses, as though they were patients and I was analyzing them. I read a Greek or a Negro myth as if a lunatic were telling me his anamnesis."
- The Black Books, Vol. I, Page 13


His [Jung] retreat from the Burgholzli coincided with a shift in his research interests to the study of mythology, folklore, and religion, and he assembled a vast private library of scholarly works.
~The Black Books, Vol. I, Page 13


Jung's continued explorations of the visionary imagination in the Black Books from 1916 chart his evolving understanding and demonstrate how he sought to develop and extend the insights he had gained and embody them in life.
~The Black Books, Vol. I, Page 12


I had achieved everything that I had wished for myself. I had achieved honor, power, wealth, knowledge, and every human happiness. Then my desire for the increase of these trappings ceased, the desire ebbed from me and horror came over me.
- ~Carl Jung, The Black Books, Vol. I, Page 11


The paintings from 1916 onward in the Red Book relate to Jung's continued explorations in the later Black Books. Liber Novus and the Black Books are thus closely intertwined. The Black Books cover the period before, during, and after Liber Novus.
- ~The Black Books, Vol. I, Page 12

Then came the vision on the way to Schaffhausen, which provoked him [Jung] to return to his soul. He considered himself an anchorite in his own desert, trying to find visual metaphors to contain and express his experience.

~The Black Books, Vol. VII, Page 22

St. Ignatius of Loyola's fifth spiritual exercise instructs individuals to "see with the eyes of the imagination the length, breadth and depth of hell" and to experience this with full sensory immediacy.

- ~The Black Books, Vol. VII, Page 26

From 1909 onward in Vienna, the psychoanalyst Herbert Silberer conducted experiments on himself in hypnagogic states. Silberer attempted to allow images to appear. These images, he maintained, presented symbolic depictions of his immediately preceding thought. Silberer corresponded with Jung and sent him offprints of his articles.

- ~The Black Books, Vol. VII, Page 26

I recalled that until 1900 I had kept a diary, and I thought that this would be a possibility for me to try to observe myself. This would be an attempt to meditate on myself, and I began to describe my inner states. These represented themselves to me in a literary metaphor: for example, I was in a desert, and the sun shone unbearably (sun= consciousness).

- ~Carl Jung, The Black Books, Vol. VII, Page 20

His [Jung's] soul told him that she was not his mother. He should be patient; the way to truth was to those without intentions, and he needed to realize that intentions limit life. He addressed his feeling of self-scorn, and his soul told him that this was out of the question; scorn was only an issue if he was completely vain. She asked if he knew who she was; had he made her into a dead formula?

~The Black Books, Vol. VII, Page 23

In Memories, he [Jung] recalled that he felt that he was in an exposed position at the university, and that he had to find a new orientation, as it would otherwise be unfair to teach students.

- ~The Black Books, Vol. I, Page 34

During 1913 and 1914, he [Jung] had between one and nine consultations per day, five days a week, with an average of five to seven patients. He also worked on Saturdays, having no or few patients on Thursdays. In 1918, he switched his free day to Saturday.

~The Black Books, Vol. I, Page 35

As a psychiatrist I became worried, wondering if I was not on the way to "doing a schizophrenia," as we said in the language of those days . ... I was just preparing a lecture on schizophrenia to be delivered at a congress in Aberdeen, and I kept saying to myself: "I'll be speaking of myself! Very likely I'll go mad after reading out this paper."

- ~Carl Jung, The Black Books, Vol. I, Page 37

I wanted to understand it all as personal experiences within me, and consequently I could neither understand nor believe it all, since my belief is weak.

- ~Carl Jung, The Black Books, Vol. I, Page 39

In November 1914, Jung closely studied Nietzsche's Thus Spoke Zarathustra (1883-91), which he had first read in his youth. He later recalled that "then suddenly the spirit seized me and carried me to a desert country in which I read Zarathustra."

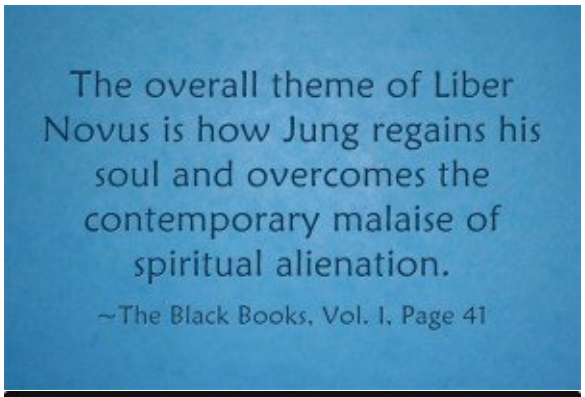
~The Black Books, Vol. I, Page 40

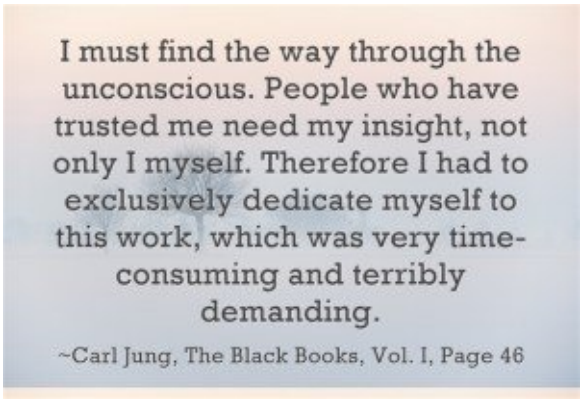
There are also indications that Jung read Dante's Commedia, which also informs the structure of the work. Liber Novus depicts Jung's descent into hell. But whereas Dante could utilize an established cosmology, Lib er Novus is an attempt to shape an individual cosmology.

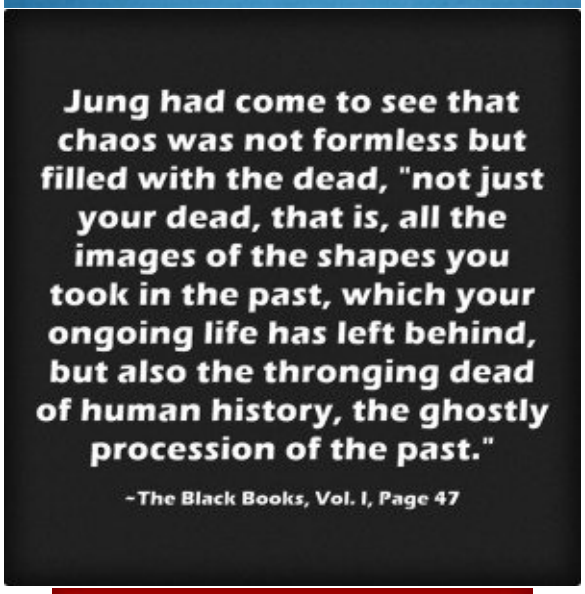
- The Black Books, Vol. I, Page 40

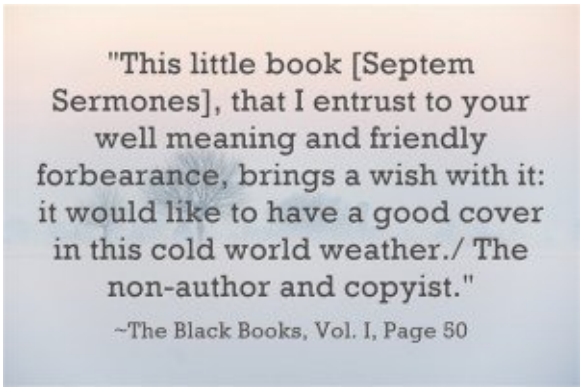
But whereas Zarathustra proclaimes the death of God, Liber Novus depicts the rebirth of God in the soul.

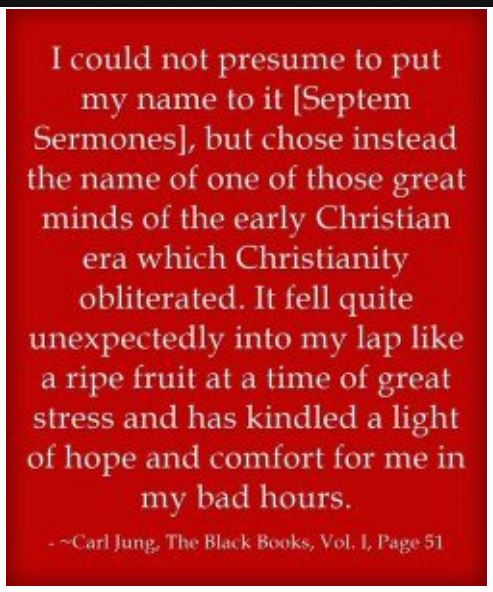
- ~The Black Books, Vol. I, Page 40

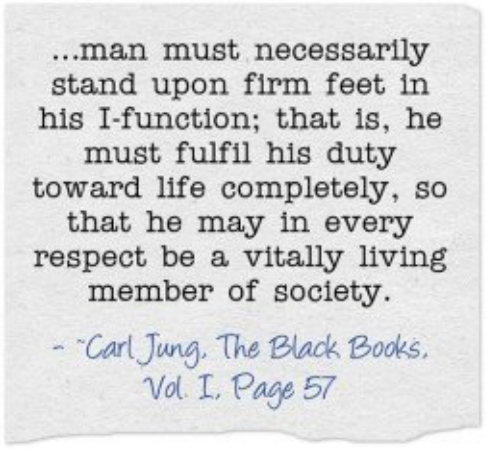

The overall theme of Liber Novus is how Jung regains his soul and overcomes the contemporary malaise of spiritual alienation.
~The Black Books, Vol. I, Page 41

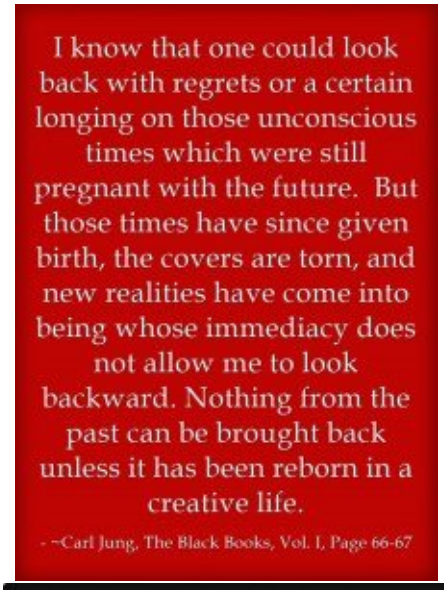

I must find the way through the unconscious. People who have trusted me need my insight, not only I myself. Therefore I had to exclusively dedicate myself to this work, which was very time-consuming and terribly demanding.
~Carl Jung, The Black Books, Vol. I, Page 46

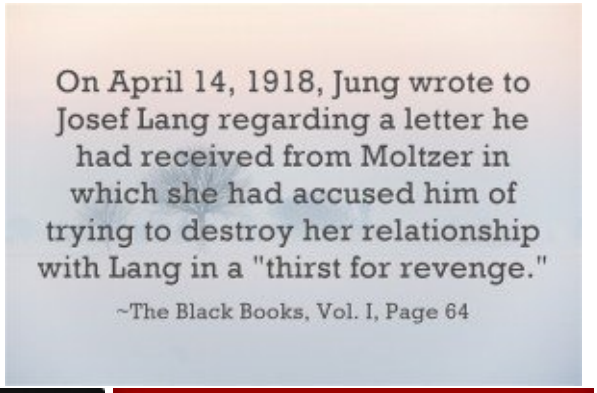

Jung had come to see that chaos was not formless but filled with the dead, "not just your dead, that is, all the images of the shapes you took in the past, which your ongoing life has left behind, but also the thronging dead of human history, the ghostly procession of the past."
~The Black Books, Vol. I, Page 47

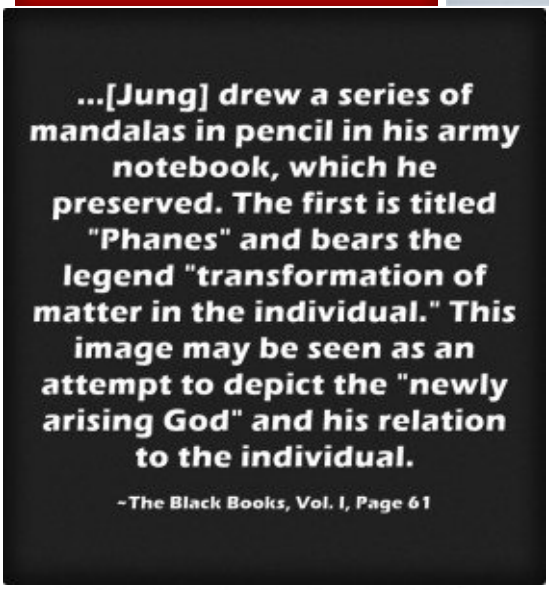

"This little book [Septem Sermones], that I entrust to your well meaning and friendly forbearance, brings a wish with it: it would like to have a good cover in this cold world weather./ The non-author and copyist."
~The Black Books, Vol. I, Page 50

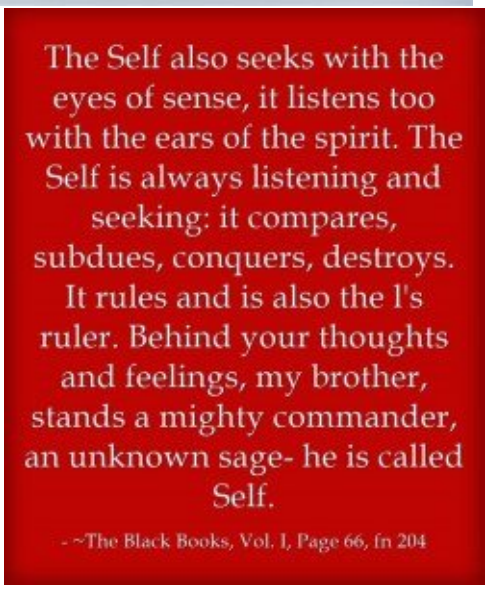

I could not presume to put my name to it [Septem Sermones], but chose instead the name of one of those great minds of the early Christian era which Christianity obliterated. It fell quite unexpectedly into my lap like a ripe fruit at a time of great stress and has kindled a light of hope and comfort for me in my bad hours.
- ~Carl Jung, The Black Books, Vol. I, Page 51

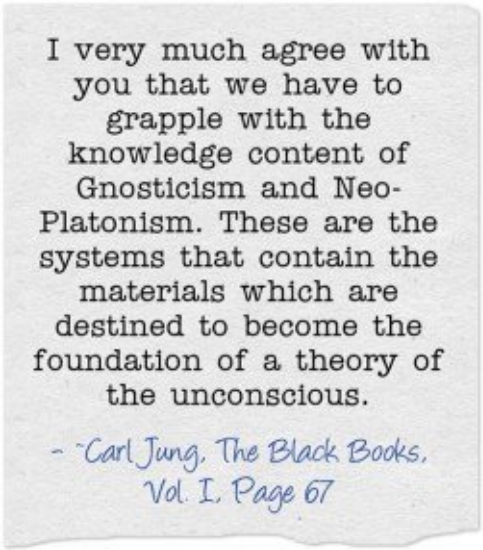

...man must necessarily stand upon firm feet in his I-function; that is, he must fulfil his duty toward life completely, so that he may in every respect be a vitally living member of society.
- ~Carl Jung, The Black Books, Vol. I, Page 57

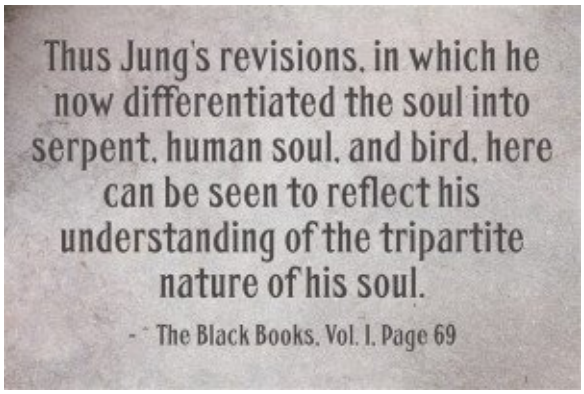

I know that one could look back with regrets or a certain longing on those unconscious times which were still pregnant with the future. But those times have since given birth, the covers are torn, and new realities have come into being whose immediacy does not allow me to look backward. Nothing from the past can be brought back unless it has been reborn in a creative life.
- ~Carl Jung, The Black Books, Vol. I, Page 66-67

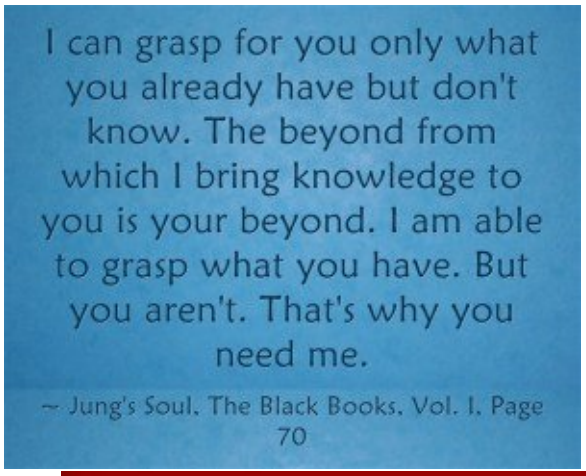

On April 14, 1918, Jung wrote to Josef Lang regarding a letter he had received from Moltzer in which she had accused him of trying to destroy her relationship with Lang in a "thirst for revenge."
~The Black Books, Vol. I, Page 64

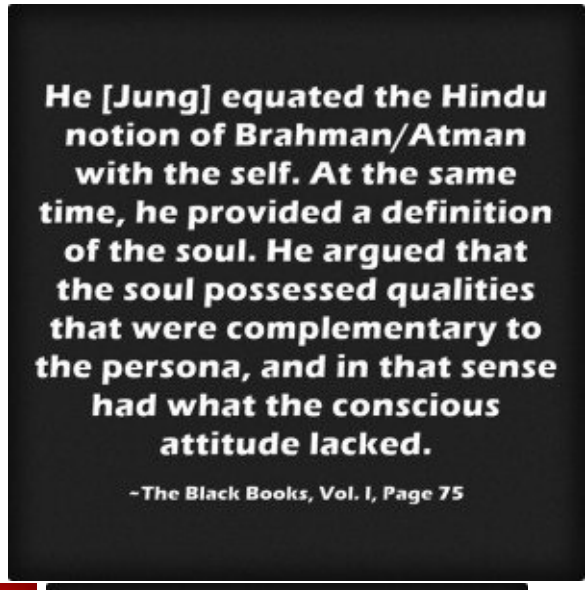

...[Jung] drew a series of mandalas in pencil in his army notebook, which he preserved. The first is titled "Phanes" and bears the legend "transformation of matter in the individual." This image may be seen as an attempt to depict the "newly arising God" and his relation to the individual.
~The Black Books, Vol. I, Page 61

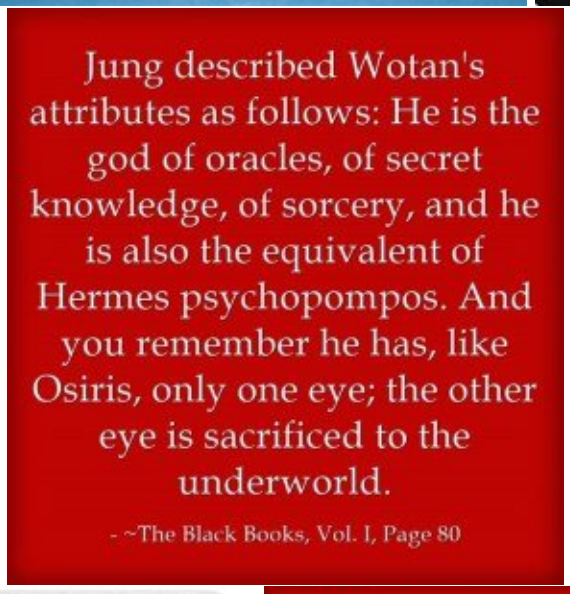

The Self also seeks with the eyes of sense, it listens too with the ears of the spirit. The Self is always listening and seeking: it compares, subdues, conquers, destroys. It rules and is also the I's ruler. Behind your thoughts and feelings, my brother, stands a mighty commander, an unknown sage- he is called Self.
- ~The Black Books, Vol. I, Page 66, fn 204

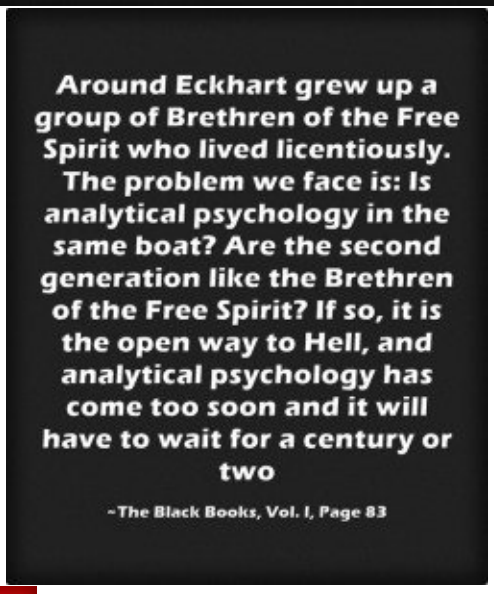

I very much agree with you that we have to grapple with the knowledge content of Gnosticism and Neo-Platonism. These are the systems that contain the materials which are destined to become the foundation of a theory of the unconscious.
- ~Carl Jung, The Black Books, Vol. I, Page 67

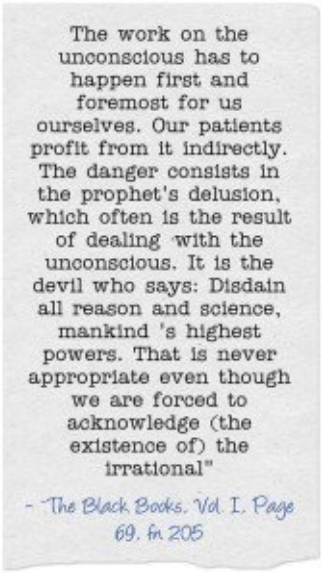

Thus Jung's revisions, in which he now differentiated the soul into serpent, human soul, and bird, here can be seen to reflect his understanding of the tripartite nature of his soul.
- ~The Black Books, Vol. I, Page 69

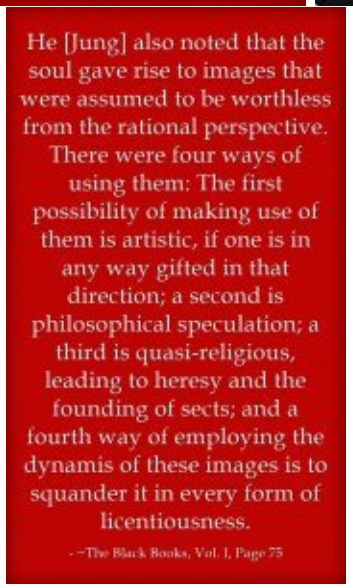

I can grasp for you only what you already have but don't know. The beyond from which I bring knowledge to you is your beyond. I am able to grasp what you have. But you aren't. That's why you need me.
~ Jung's Soul. The Black Books. Vol. I. Page 70

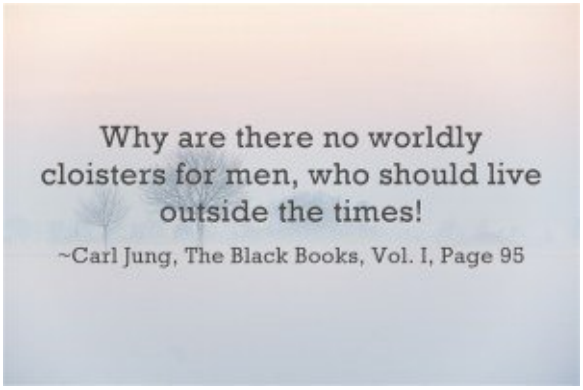

He [Jung] equated the Hindu notion of Brahman/Atman with the self. At the same time, he provided a definition of the soul. He argued that the soul possessed qualities that were complementary to the persona, and in that sense had what the conscious attitude lacked.
~The Black Books, Vol. I, Page 75


Jung described Wotan's attributes as follows: He is the god of oracles, of secret knowledge, of sorcery, and he is also the equivalent of Hermes psychopompos. And you remember he has, like Osiris, only one eye; the other eye is sacrificed to the underworld.
- ~The Black Books, Vol. I, Page 80


Around Eckhart grew up a group of Brethren of the Free Spirit who lived licentiously. The problem we face is: Is analytical psychology in the same boat? Are the second generation like the Brethren of the Free Spirit? If so, it is the open way to Hell, and analytical psychology has come too soon and it will have to wait for a century or two
~The Black Books, Vol. I, Page 83


The work on the unconscious has to happen first and foremost for us ourselves. Our patients profit from it indirectly. The danger consists in the prophet's delusion, which often is the result of dealing with the unconscious. It is the devil who says: Disdain all reason and science, mankind 's highest powers. That is never appropriate even though we are forced to acknowledge (the existence of) the irrational"
- The Black Books. Vol. I. Page 69. fn 205


He [Jung] also noted that the soul gave rise to images that were assumed to be worthless from the rational perspective. There were four ways of using them: The first possibility of making use of them is artistic, if one is in any way gifted in that direction; a second is philosophical speculation; a third is quasi-religious, leading to heresy and the founding of sects; and a fourth way of employing the dynamis of these images is to squander it in every form of licentiousness.
- ~The Black Books, Vol. I, Page 75


Why are there no worldly cloisters for men, who should live outside the times!
~Carl Jung, The Black Books, Vol. I, Page 95

The first bearer of the soul-image is always the mother; later it is borne by those women who arouse the man's feelings, whether in a positive or negative sense. Because the mother is the first bearer of the soul-image, separation from her is a delicate and important matter of the greatest educational significance.

- ~Carl Jung, The Black Books, Vol. I, Page 100

If one gave up the claim to victory over the anima, possession by the figure of the magician ceased, and one realized that the mana truly belonged to the "midpoint of the personality"-that is, the self.

- ~Carl Jung, The Black Books, Vol. I, Page 102

Jung noted that this process [Integration of Fantasies] had three effects:

The first effect is that the range of consciousness is increased by the inclusion of a great number and variety of unconscious contents. The second is a gradual diminution of the dominating influence of the unconscious. The third is an alteration in the personality.

- ~The Black Books, Vol. I, Page 102

Jung argued that when the anima lost her "mana," or power, the man who assimilated it must have acquired this and so become a "mana-personality," a being of superior will and wisdom.

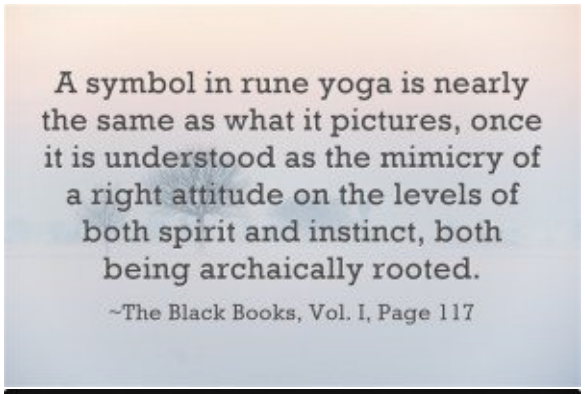
~The Black Books, Vol. I, Page 102

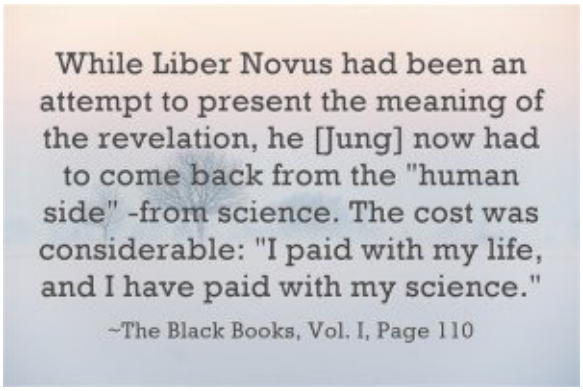
Much of your [Jung] material you said has come to you as runes & the explanation of those runes sounds like the veriest nonsense, but that does not matter if the end product is sense.

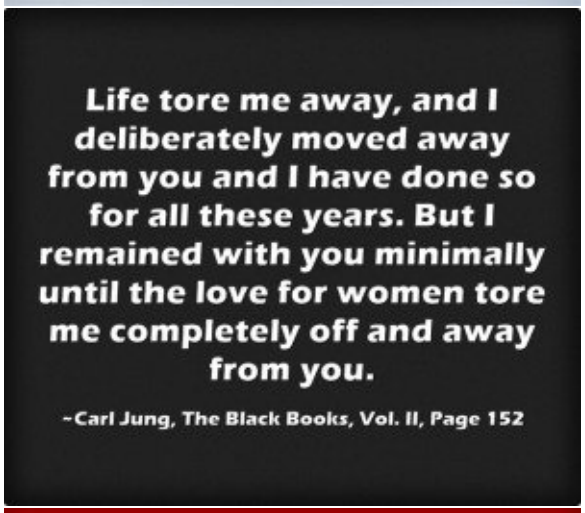
- Cary Baynes, The Black Books, Vol. I, Page 116

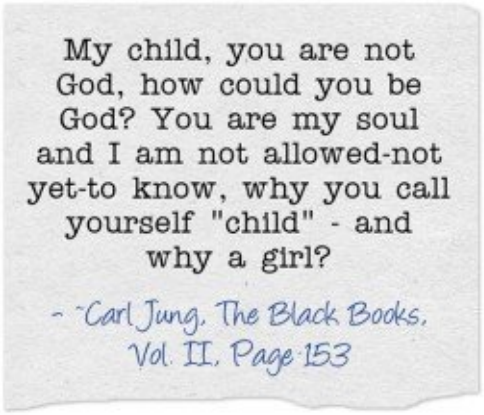
When I had arrived at this central point (Tao), the confrontation with the world began: I began to give many lectures and to write small essays. At that time I gave lectures in many places.

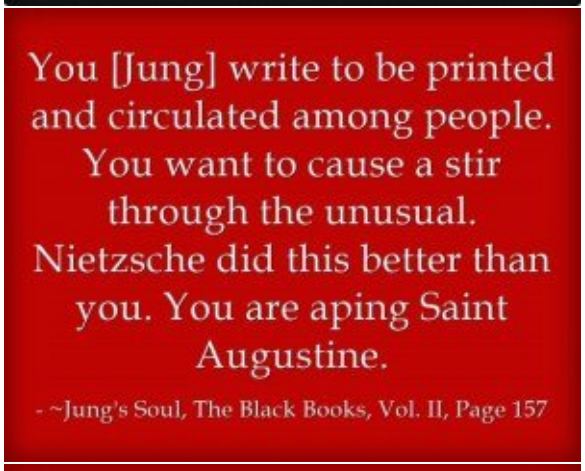
~Carl Jung, The Black Books, Vol. I, Page 105

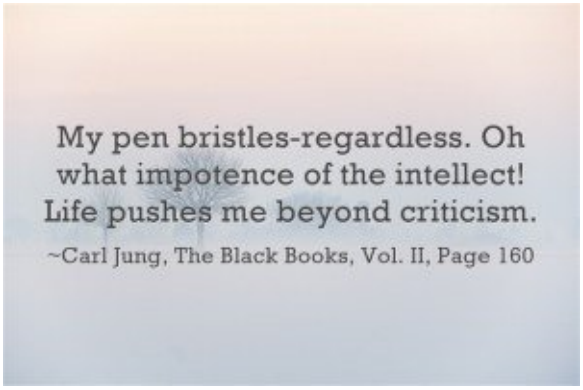

A symbol in rune yoga is nearly the same as what it pictures, once it is understood as the mimicry of a right attitude on the levels of both spirit and instinct, both being archaically rooted.
~The Black Books, Vol. I, Page 117

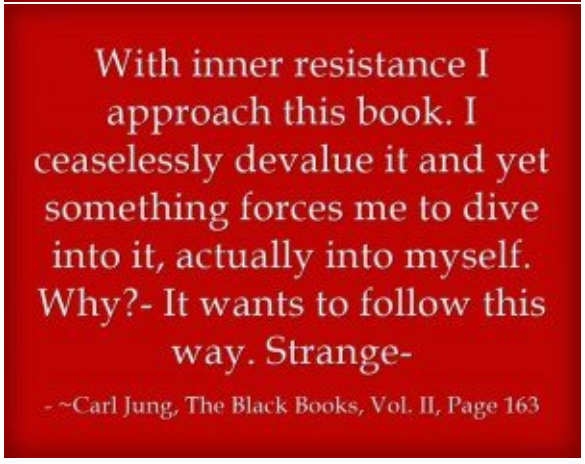

While Liber Novus had been an attempt to present the meaning of the revelation, he [Jung] now had to come back from the "human side" -from science. The cost was considerable: "I paid with my life, and I have paid with my science."
~The Black Books, Vol. I, Page 110

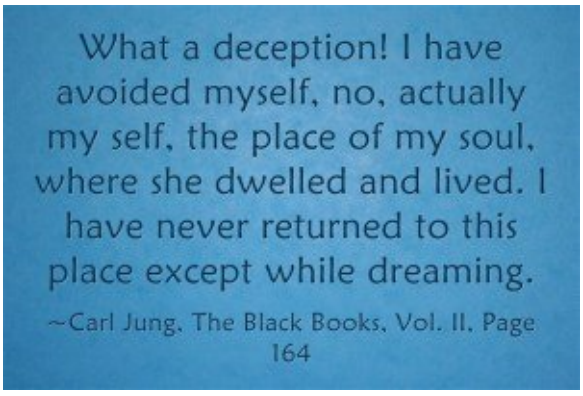

Life tore me away, and I deliberately moved away from you and I have done so for all these years. But I remained with you minimally until the love for women tore me completely off and away from you.
~Carl Jung, The Black Books, Vol. II, Page 152

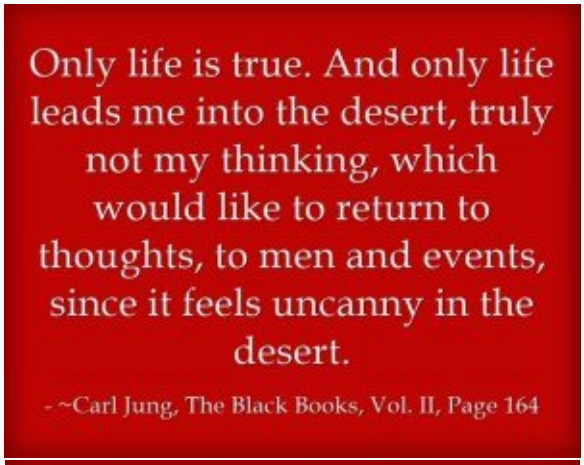

My child, you are not God, how could you be God? You are my soul and I am not allowed-not yet-to know, why you call yourself "child" - and why a girl?
- ~Carl Jung, The Black Books, Vol. II, Page 153

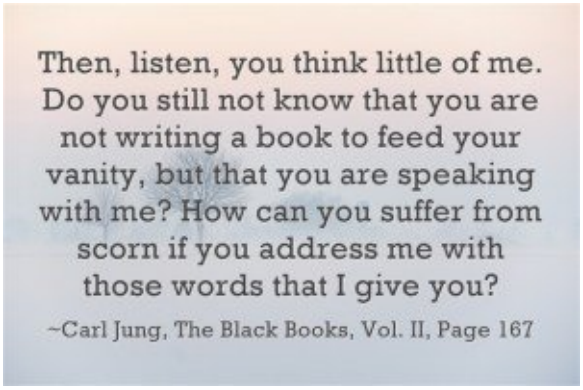

You [Jung] write to be printed and circulated among people. You want to cause a stir through the unusual. Nietzsche did this better than you. You are aping Saint Augustine.
- ~Jung's Soul, The Black Books, Vol. II, Page 157

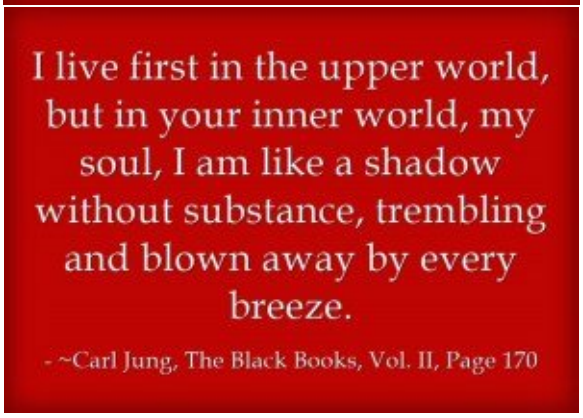

My pen bristles-regardless. Oh what impotence of the intellect! Life pushes me beyond criticism.
~Carl Jung, The Black Books, Vol. II, Page 160

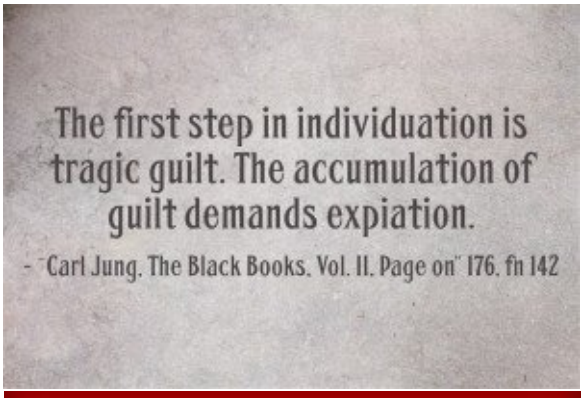

With inner resistance I approach this book. I ceaselessly devalue it and yet something forces me to dive into it, actually into myself. Why?- It wants to follow this way. Strange-
- ~Carl Jung, The Black Books, Vol. II, Page 163

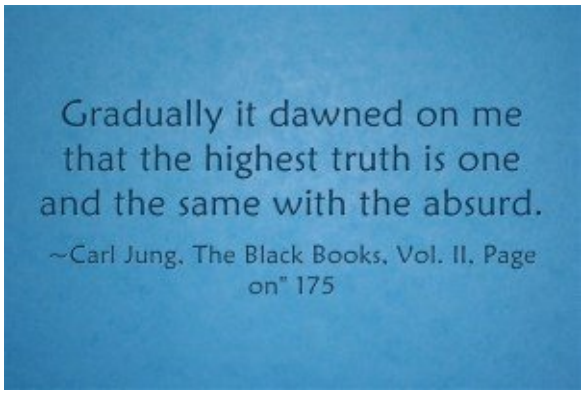

What a deception! I have avoided myself, no, actually my self, the place of my soul, where she dwelled and lived. I have never returned to this place except while dreaming.
~Carl Jung, The Black Books, Vol. II, Page 164

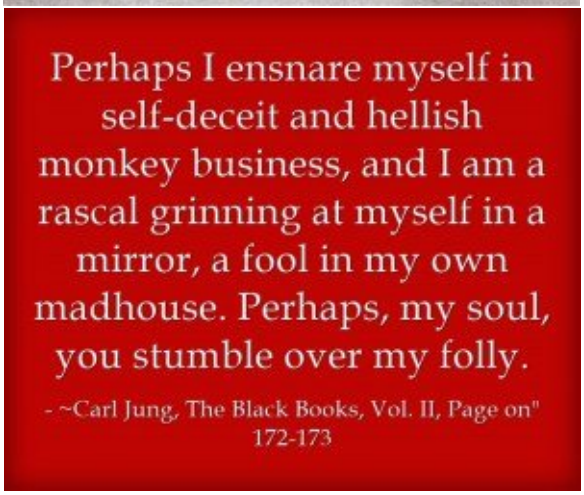

Only life is true. And only life leads me into the desert, truly not my thinking, which would like to return to thoughts, to men and events, since it feels uncanny in the desert.
- ~Carl Jung, The Black Books, Vol. II, Page 164

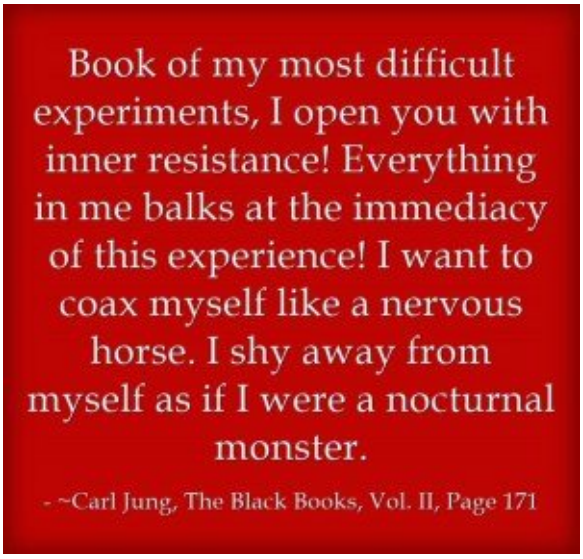

Then, listen, you think little of me. Do you still not know that you are not writing a book to feed your vanity, but that you are speaking with me? How can you suffer from scorn if you address me with those words that I give you?
~Carl Jung, The Black Books, Vol. II, Page 167

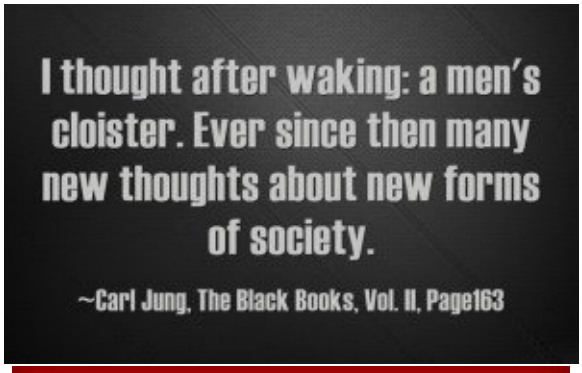

I live first in the upper world, but in your inner world, my soul, I am like a shadow without substance, trembling and blown away by every breeze.
- ~Carl Jung, The Black Books, Vol. II, Page 170

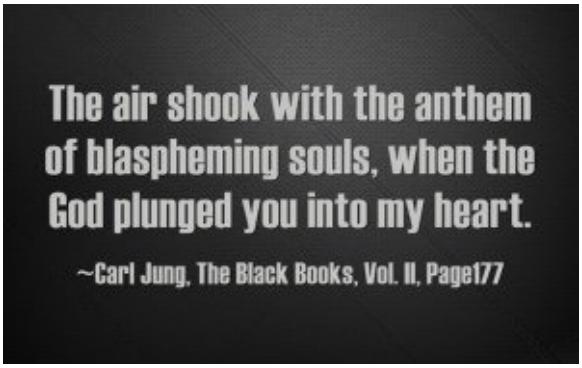

The first step in individuation is tragic guilt. The accumulation of guilt demands expiation.
- Carl Jung, The Black Books, Vol. II, Page on" 176, fn 142

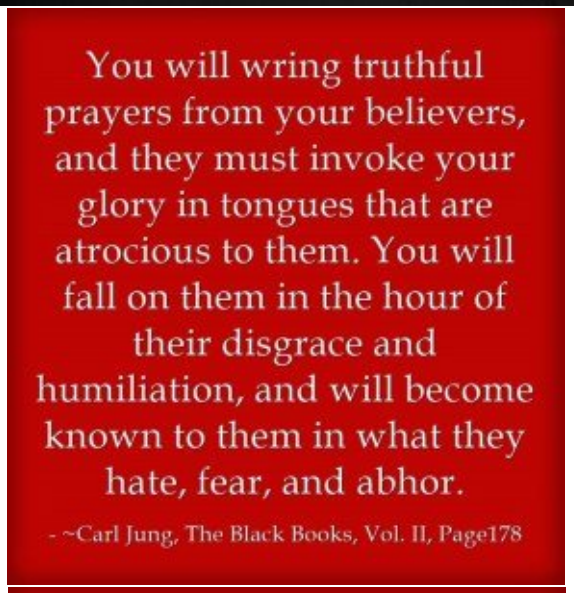

Gradually it dawned on me that the highest truth is one and the same with the absurd.
~Carl Jung, The Black Books, Vol. II, Page on" 175

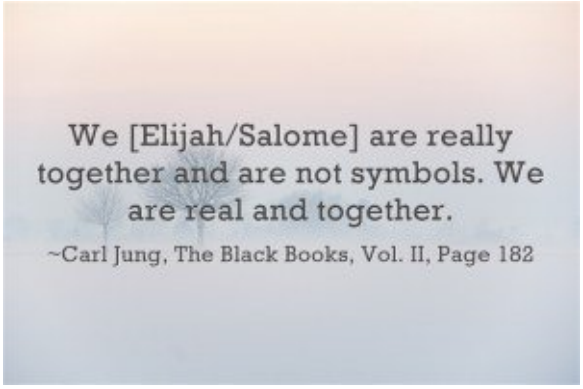

Perhaps I ensnare myself in self-deceit and hellish monkey business, and I am a rascal grinning at myself in a mirror, a fool in my own madhouse. Perhaps, my soul, you stumble over my folly.
- ~Carl Jung, The Black Books, Vol. II, Page on" 172-173

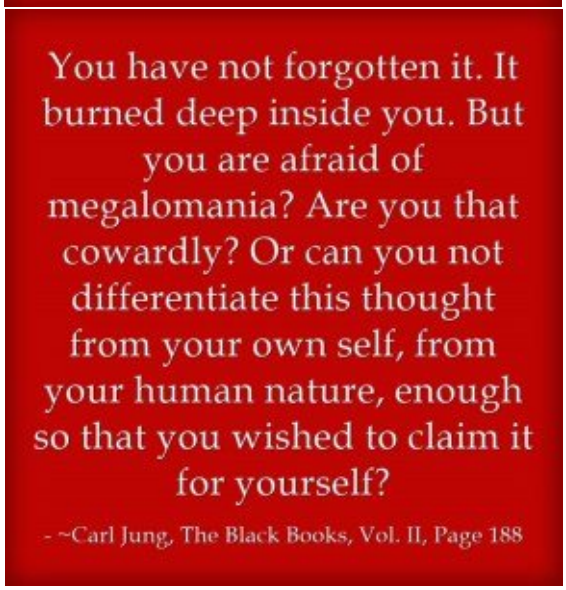

Book of my most difficult experiments, I open you with inner resistance! Everything in me balks at the immediacy of this experience! I want to coax myself like a nervous horse. I shy away from myself as if I were a nocturnal monster.
- ~Carl Jung, The Black Books, Vol. II, Page 171

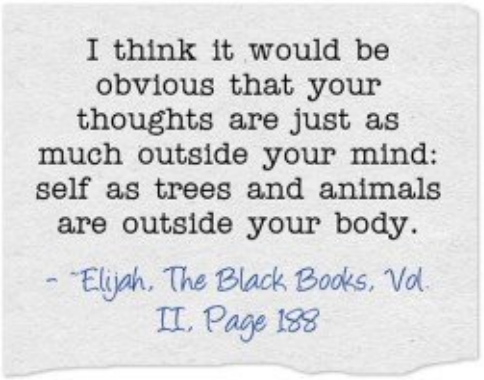

I thought after waking: a men's cloister. Ever since then many new thoughts about new forms of society.
~Carl Jung, The Black Books, Vol. II, Page163

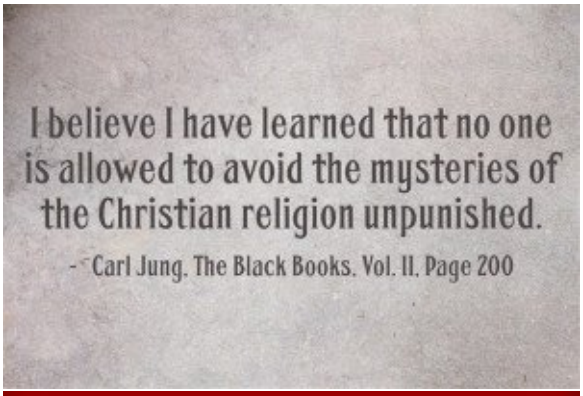

The air shook with the anthem of blaspheming souls, when the God plunged you into my heart.
~Carl Jung, The Black Books, Vol. II, Page177

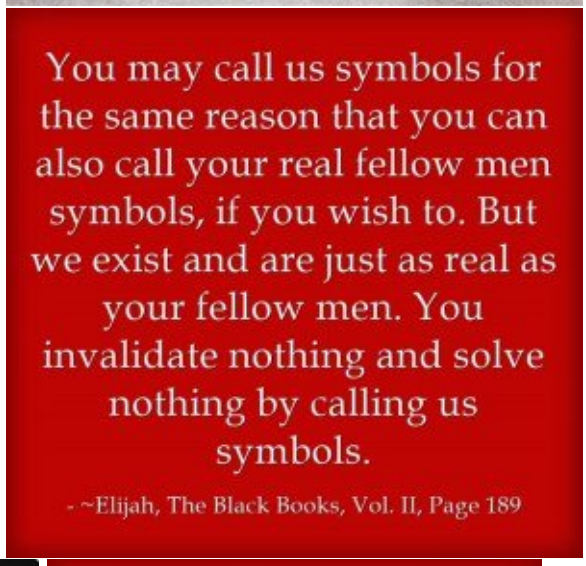

You will wring truthful prayers from your believers, and they must invoke your glory in tongues that are atrocious to them. You will fall on them in the hour of their disgrace and humiliation, and will become known to them in what they hate, fear, and abhor.
- ~Carl Jung, The Black Books, Vol. II, Page178

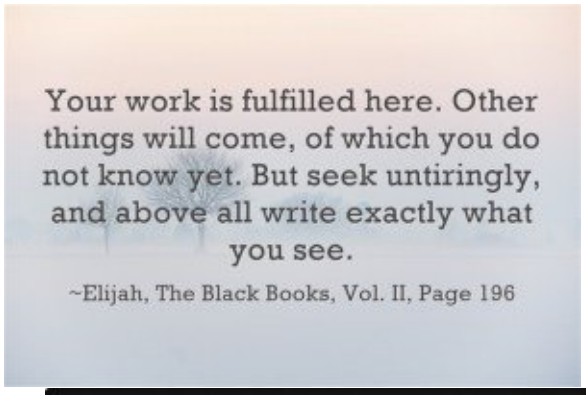

We [Elijah/Salome] are really together and are not symbols. We are real and together.
~Carl Jung, The Black Books, Vol. II, Page 182

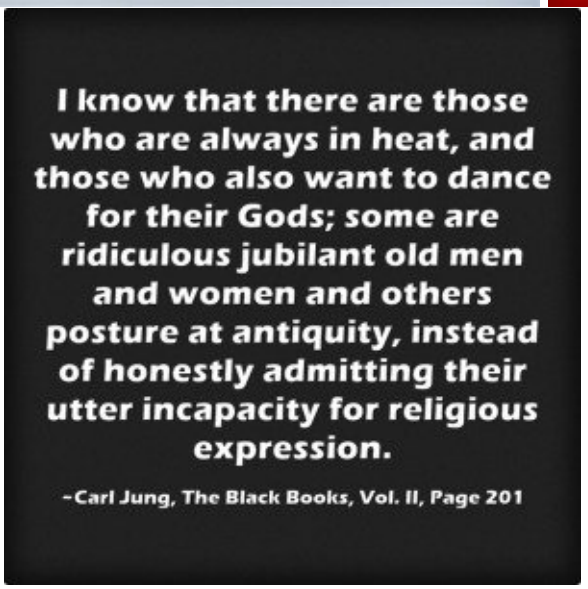

You have not forgotten it. It burned deep inside you. But you are afraid of megalomania? Are you that cowardly? Or can you not differentiate this thought from your own self, from your human nature, enough so that you wished to claim it for yourself?
- ~Carl Jung, The Black Books, Vol. II, Page 188

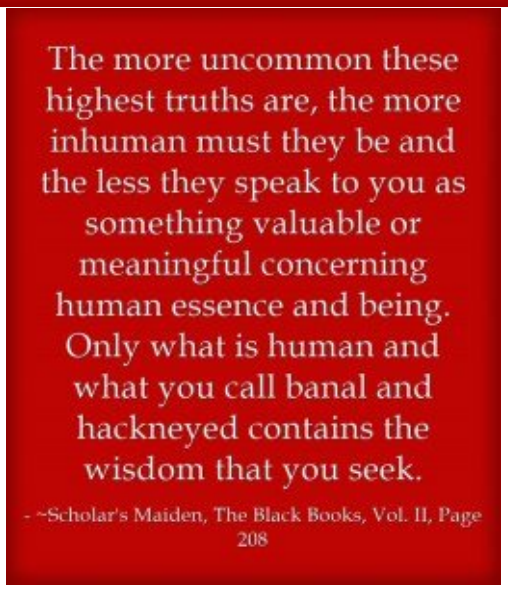

I think it would be obvious that your thoughts are just as much outside your mind: self as trees and animals are outside your body.
- ~Elijah, The Black Books, Vol. II, Page 188

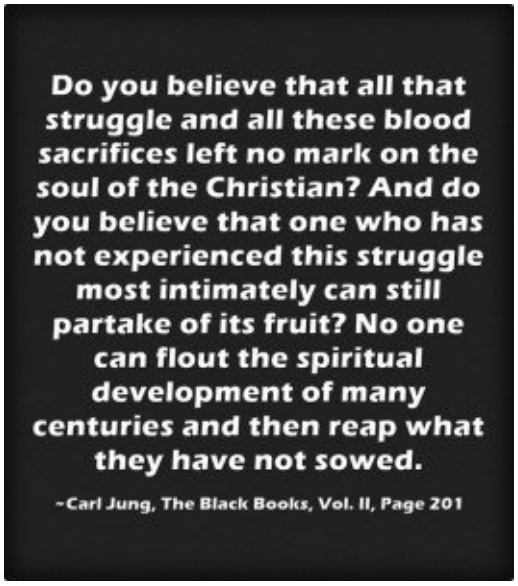

I believe I have learned that no one is allowed to avoid the mysteries of the Christian religion unpunished.
- ~Carl Jung, The Black Books, Vol. II, Page 200

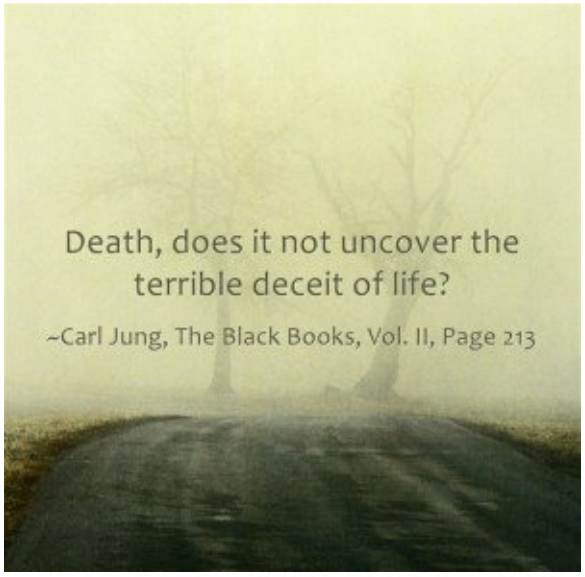

You may call us symbols for the same reason that you can also call your real fellow men symbols, if you wish to. But we exist and are just as real as your fellow men. You invalidate nothing and solve nothing by calling us symbols.
- ~Elijah, The Black Books, Vol. II, Page 189

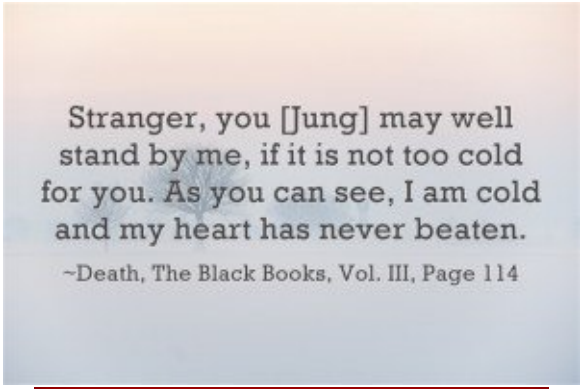

Your work is fulfilled here. Other things will come, of which you do not know yet. But seek untiringly, and above all write exactly what you see.
~Elijah, The Black Books, Vol. II, Page 196

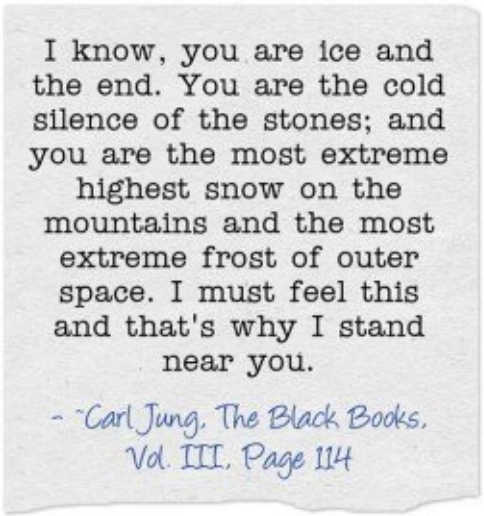

I know that there are those who are always in heat, and those who also want to dance for their Gods; some are ridiculous jubilant old men and women and others posture at antiquity, instead of honestly admitting their utter incapacity for religious expression.
~Carl Jung, The Black Books, Vol. II, Page 201

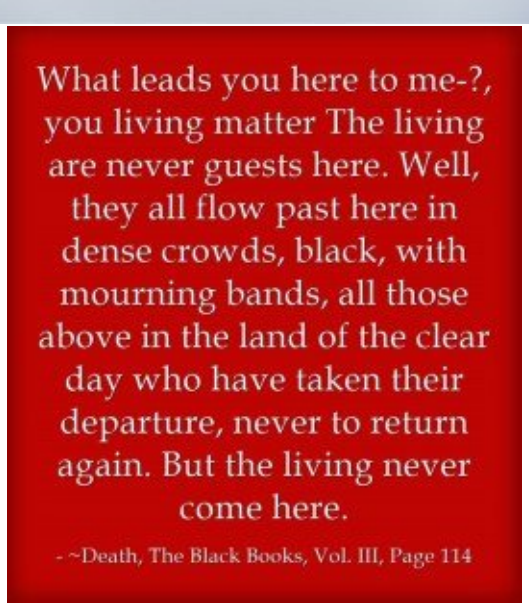

The more uncommon these highest truths are, the more inhuman must they be and the less they speak to you as something valuable or meaningful concerning human essence and being. Only what is human and what you call banal and hackneyed contains the wisdom that you seek.
- ~Scholar's Maiden, The Black Books, Vol. II, Page 208

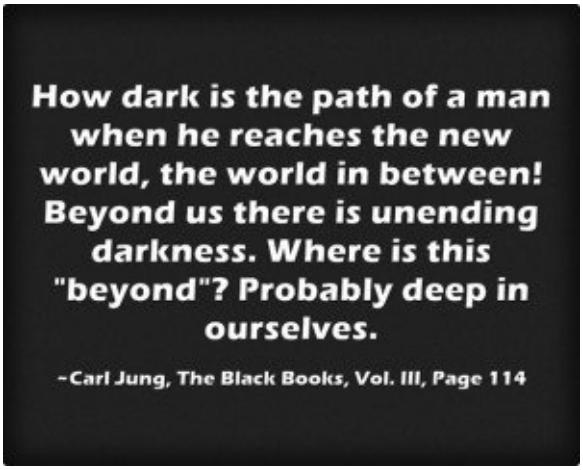

Do you believe that all that struggle and all these blood sacrifices left no mark on the soul of the Christian? And do you believe that one who has not experienced this struggle most intimately can still partake of its fruit? No one can flout the spiritual development of many centuries and then reap what they have not sowed.
~Carl Jung, The Black Books, Vol. II, Page 201

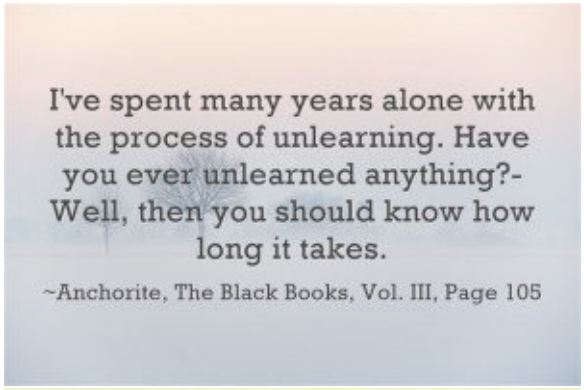

Death, does it not uncover the terrible deceit of life?
~Carl Jung, The Black Books, Vol. II, Page 213

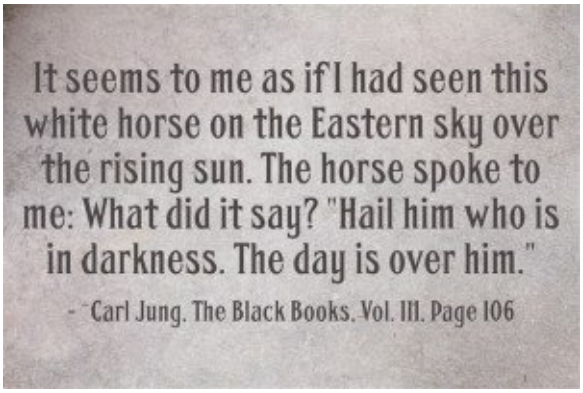

Stranger, you [Jung] may well stand by me, if it is not too cold for you. As you can see, I am cold and my heart has never beaten.
~Death, The Black Books, Vol. III, Page 114

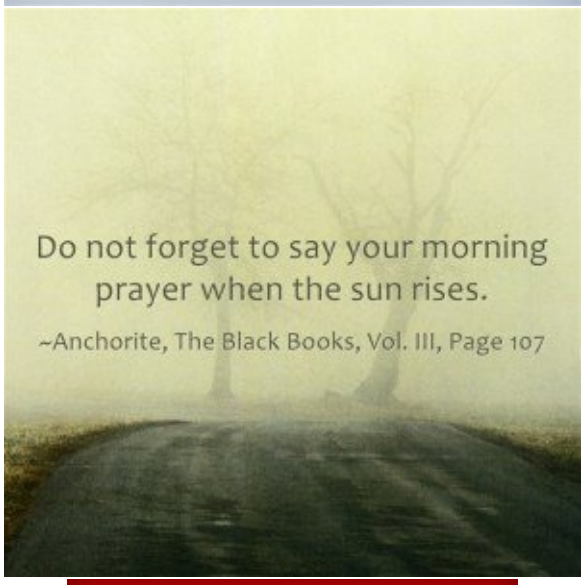

I know, you are ice and the end. You are the cold silence of the stones; and you are the most extreme highest snow on the mountains and the most extreme frost of outer space. I must feel this and that's why I stand near you.
- ~Carl Jung, The Black Books, Vol. III, Page 114

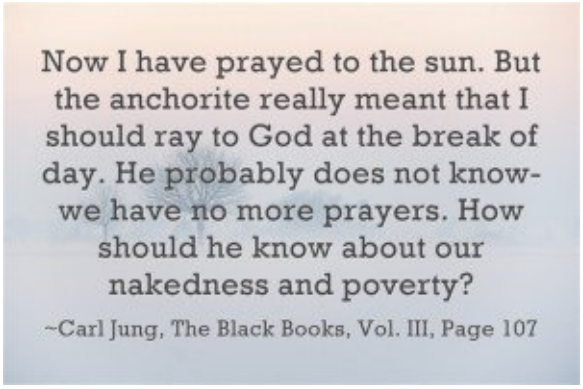

What leads you here to me-?, you living matter The living are never guests here. Well, they all flow past here in dense crowds, black, with mourning bands, all those above in the land of the clear day who have taken their departure, never to return again. But the living never come here.
- ~Death, The Black Books, Vol. III, Page 114

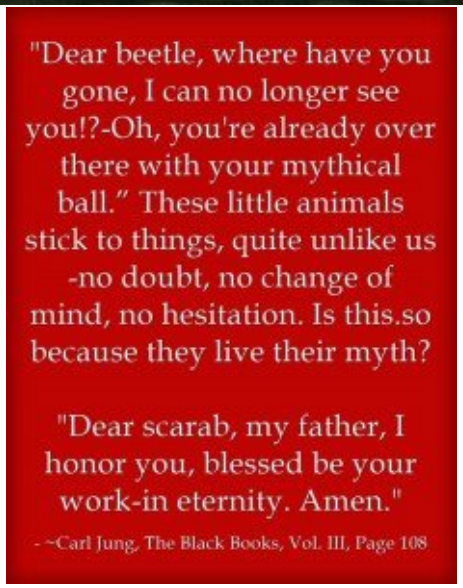

How dark is the path of a man when he reaches the new world, the world in between! Beyond us there is unending darkness. Where is this "beyond"? Probably deep in ourselves.
~Carl Jung, The Black Books, Vol. III, Page 114

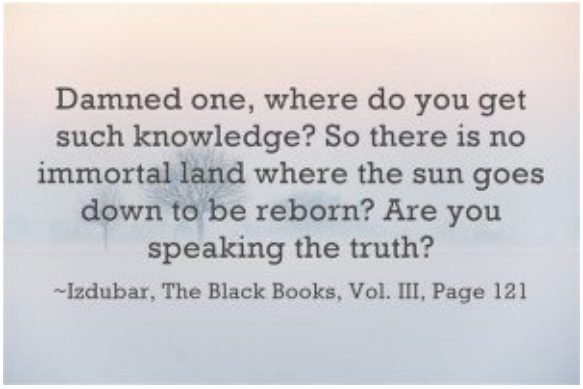

I've spent many years alone with the process of unlearning. Have you ever unlearned anything?- Well, then you should know how long it takes.
~Anchorite, The Black Books, Vol. III, Page 105

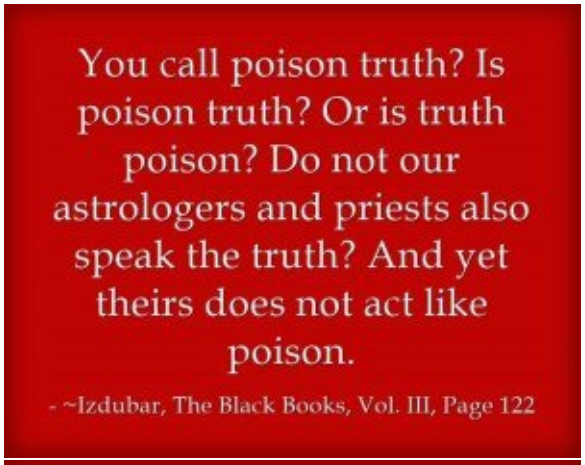

It seems to me as if I had seen this white horse on the Eastern sky over the rising sun. The horse spoke to me: What did it say? "Hail him who is in darkness. The day is over him."
- Carl Jung, The Black Books, Vol. III, Page 106

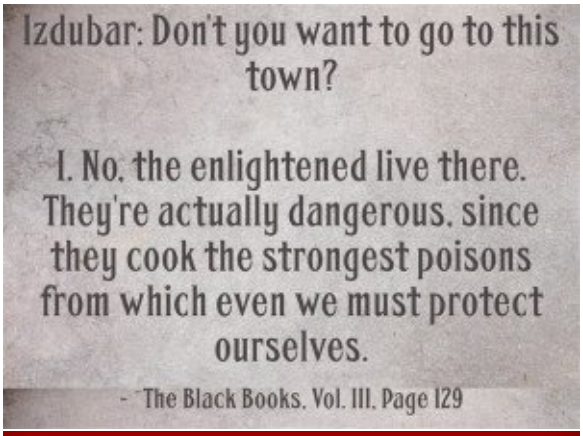

Do not forget to say your morning prayer when the sun rises.
~Anchorite, The Black Books, Vol. III, Page 107

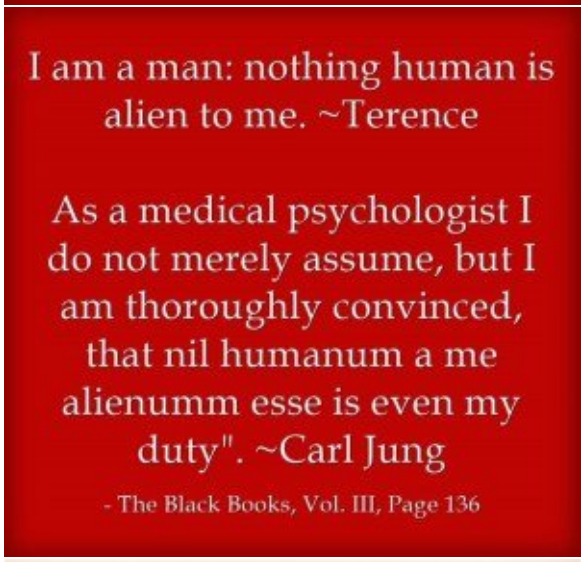

Now I have prayed to the sun. But the anchorite really meant that I should ray to God at the break of day. He probably does not know- we have no more prayers. How should he know about our nakedness and poverty?
~Carl Jung, The Black Books, Vol. III, Page 107

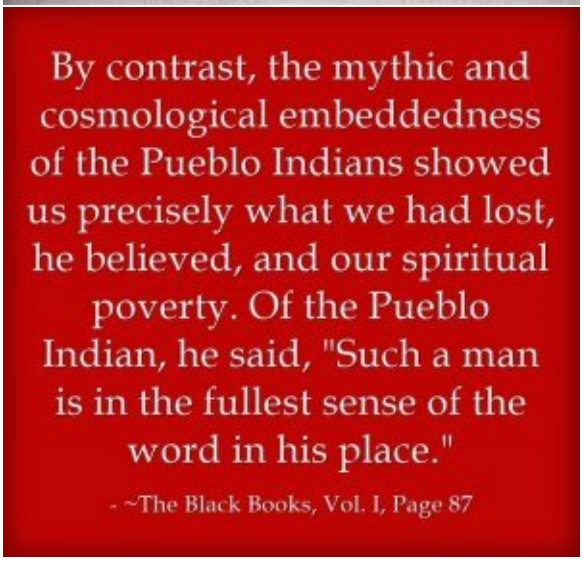

"Dear beetle, where have you gone, I can no longer see you!?-Oh, you're already over there with your mythical ball." These little animals stick to things, quite unlike us -no doubt, no change of mind, no hesitation. Is this.so because they live their myth?
"Dear scarab, my father, I honor you, blessed be your work-in eternity. Amen."
- ~Carl Jung, The Black Books, Vol. III, Page 108

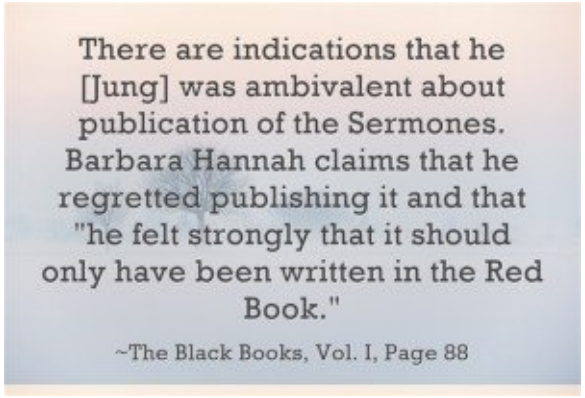

Damned one, where do you get such knowledge? So there is no immortal land where the sun goes down to be reborn? Are you speaking the truth?
~Izdubar, The Black Books, Vol. III, Page 121

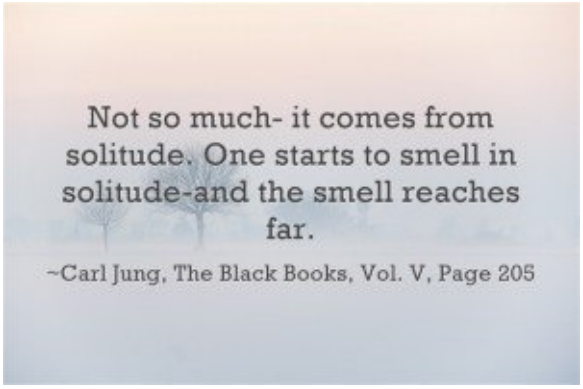

You call poison truth? Is poison truth? Or is truth poison? Do not our astrologers and priests also speak the truth? And yet theirs does not act like poison.
- ~Izdubar, The Black Books, Vol. III, Page 122

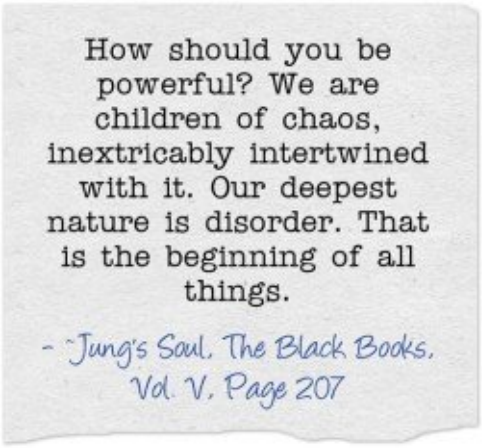

Izdubar: Don't you want to go to this town?
I. No, the enlightened live there. They're actually dangerous, since they cook the strongest poisons from which even we must protect ourselves.
- The Black Books, Vol. III, Page 129

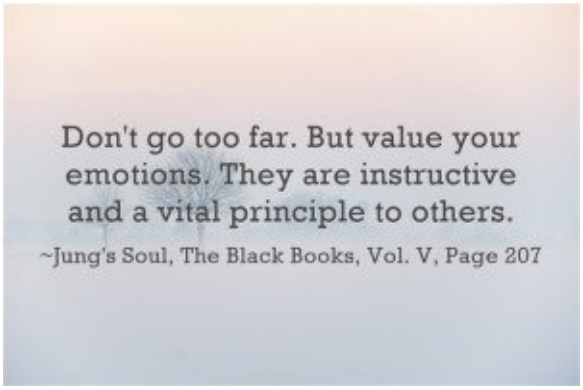

I am a man: nothing human is alien to me. ~Terence
As a medical psychologist I do not merely assume, but I am thoroughly convinced, that nil humanum a me alienumm esse is even my duty". ~Carl Jung
- The Black Books, Vol. III, Page 136

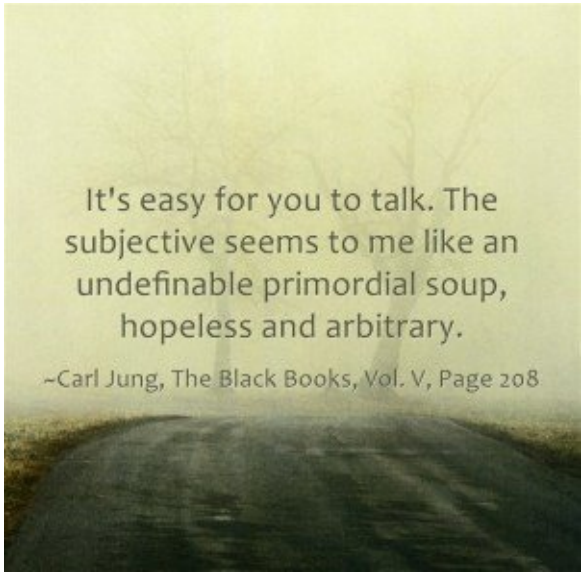

By contrast, the mythic and cosmological embeddedness of the Pueblo Indians showed us precisely what we had lost, he believed, and our spiritual poverty. Of the Pueblo Indian, he said, "Such a man is in the fullest sense of the word in his place."
- ~The Black Books, Vol. I, Page 87

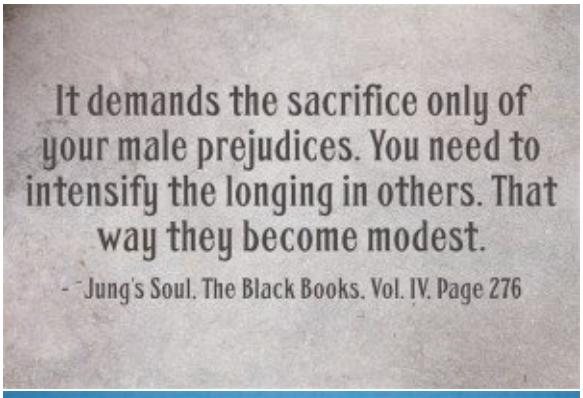

There are indications that he [Jung] was ambivalent about publication of the Sermones. Barbara Hannah claims that he regretted publishing it and that "he felt strongly that it should only have been written in the Red Book."
~The Black Books, Vol. I, Page 88

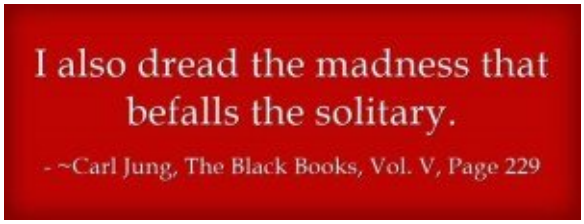

Not so much- it comes from solitude. One starts to smell in solitude-and the smell reaches far.
~Carl Jung, The Black Books, Vol. V, Page 205

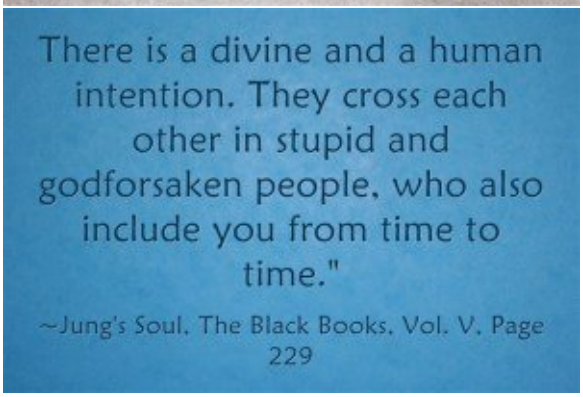

How should you be powerful? We are children of chaos, inextricably intertwined with it. Our deepest nature is disorder. That is the beginning of all things.
- ~Jung's Soul, The Black Books, Vol. V, Page 207

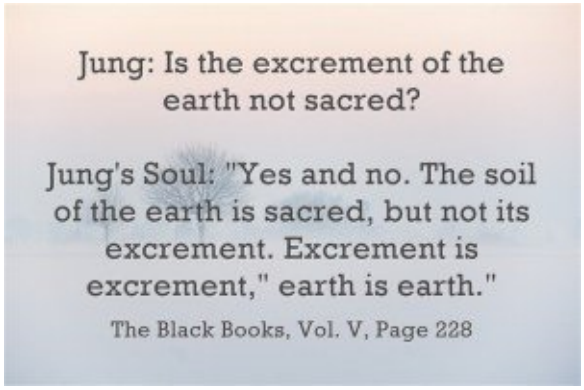

Don't go too far. But value your emotions. They are instructive and a vital principle to others.
~Jung's Soul, The Black Books, Vol. V, Page 207

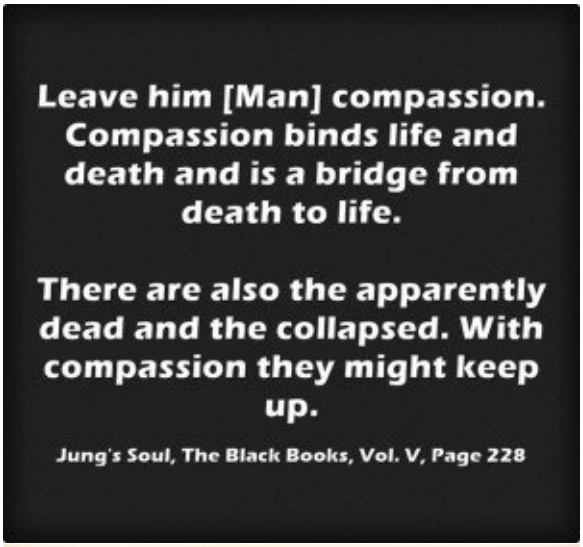

It's easy for you to talk. The subjective seems to me like an undefinable primordial soup, hopeless and arbitrary.
~Carl Jung, The Black Books, Vol. V, Page 208

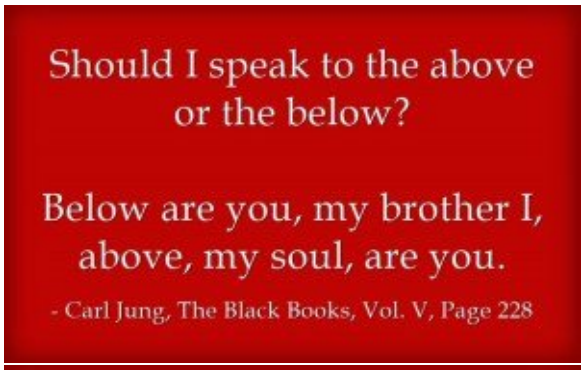

It demands the sacrifice only of your male prejudices. You need to intensify the longing in others. That way they become modest.
- ~Jung's Soul, The Black Books, Vol. IV, Page 276

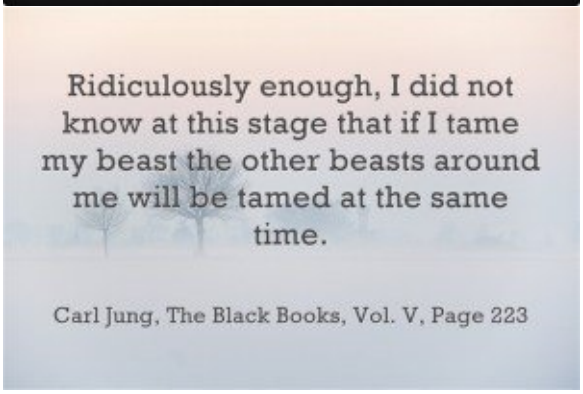

I also dread the madness that befalls the solitary.
- ~Carl Jung, The Black Books, Vol. V, Page 229

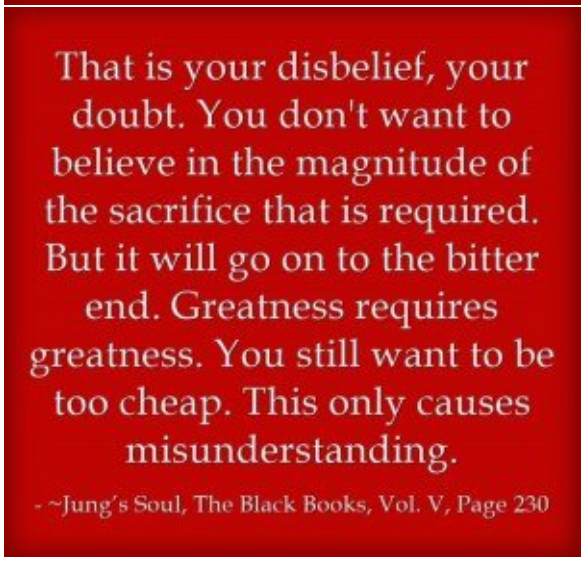

There is a divine and a human intention. They cross each other in stupid and godforsaken people, who also include you from time to time."
~Jung's Soul, The Black Books, Vol. V, Page 229

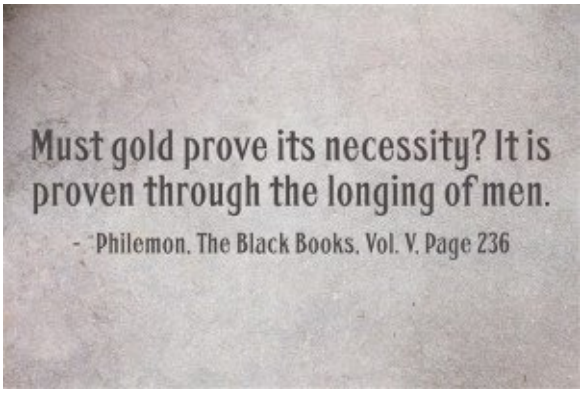

Jung: Is the excrement of the earth not sacred?
Jung's Soul: "Yes and no. The soil of the earth is sacred, but not its excrement. Excrement is excrement," earth is earth."
The Black Books, Vol. V, Page 228

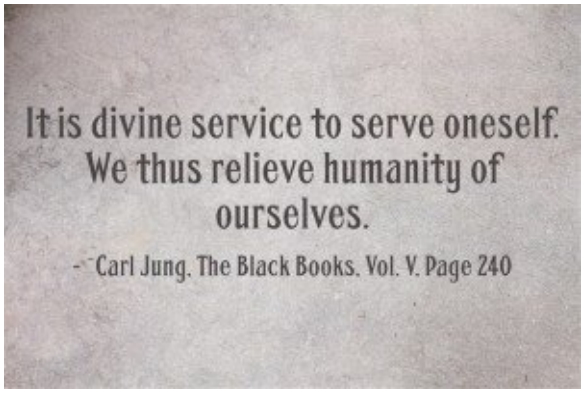

Leave him [Man] compassion. Compassion binds life and death and is a bridge from death to life.
There are also the apparently dead and the collapsed. With compassion they might keep up.
Jung's Soul, The Black Books, Vol. V, Page 228

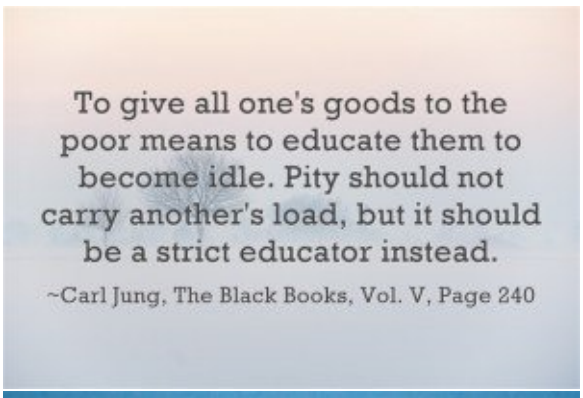

Should I speak to the above or the below?
Below are you, my brother I, above, my soul, are you.
- Carl Jung, The Black Books, Vol. V, Page 228

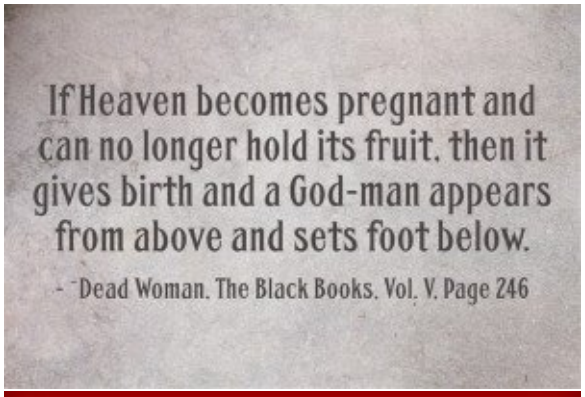

Ridiculously enough, I did not know at this stage that if I tame my beast the other beasts around me will be tamed at the same time.
Carl Jung, The Black Books, Vol. V, Page 223

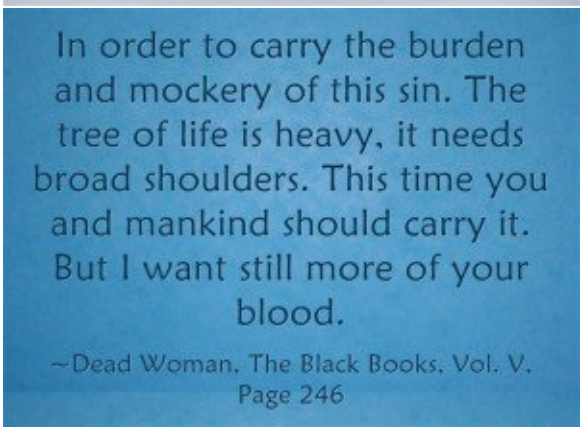

That is your disbelief, your doubt. You don't want to believe in the magnitude of the sacrifice that is required. But it will go on to the bitter end. Greatness requires greatness. You still want to be too cheap. This only causes misunderstanding.
- ~Jung's Soul, The Black Books, Vol. V, Page 230

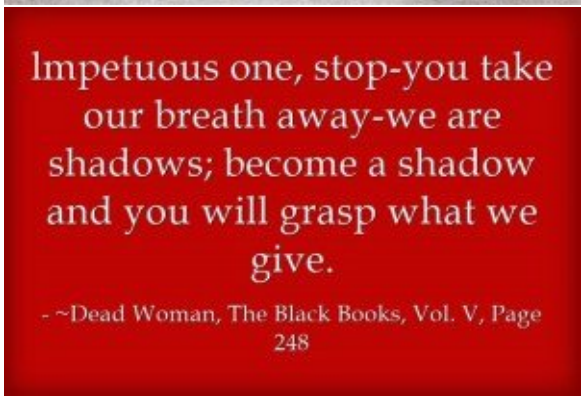

Must gold prove its necessity? It is proven through the longing of men.
- Philemon, The Black Books, Vol. V, Page 236

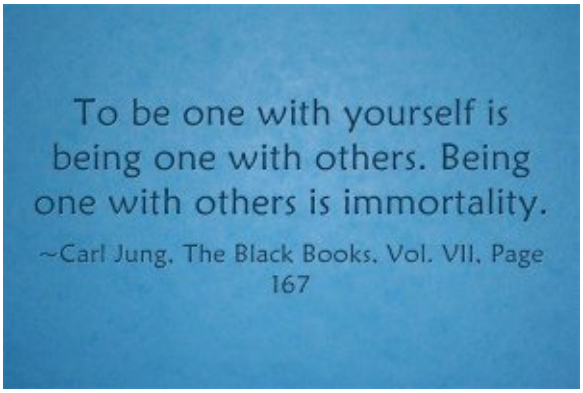



To give all one's goods to the poor means to educate them to become idle. Pity should not carry another's load, but it should be a strict educator instead.
~Carl Jung, The Black Books, Vol. V, Page 240


If Heaven becomes pregnant and can no longer hold its fruit, then it gives birth and a God-man appears from above and sets foot below.
- Dead Woman, The Black Books, Vol. V, Page 246


In order to carry the burden and mockery of this sin. The tree of life is heavy, it needs broad shoulders. This time you and mankind should carry it. But I want still more of your blood.
~Dead Woman, The Black Books, Vol. V, Page 246


Impetuous one, stop-you take our breath away-we are shadows; become a shadow and you will grasp what we give.
- ~Dead Woman, The Black Books, Vol. V, Page 248


To be one with yourself is being one with others. Being one with others is immortality.
~Carl Jung, The Black Books, Vol. VII, Page 167

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=25F91FYXV0K1N&dchild=1&keywords=jung+black+books&qid=1609943772&sprefix=j
2. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=2R3A10Z84TYPAJDCGH3Q&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Carl Jung: Bergson should have been discussed here long ago (2021-02-04 03:24)

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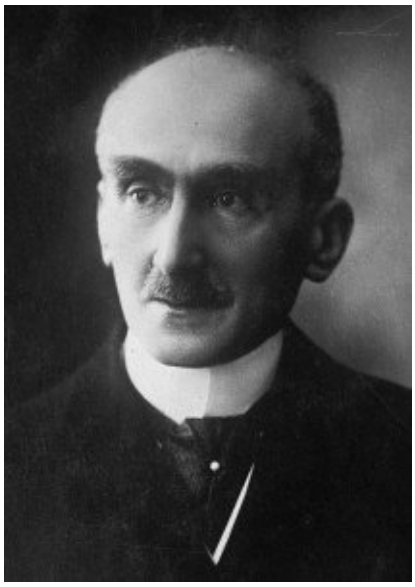

[1]Black Books

"The righteous base their intentions more on the mercy of God, which in whatever they undertake they trust more than their own wisdom."

Well, Henri Bergson, I think there you have it-this is not less precisely the genuine and right intuitive method. 206

The reference to Bergson was not reproduced in LN. On March 20, 1914, Adolf Keller gave a talk on "Bergson and the Theory of Libido" to the Zurich Psychoanalytical Society.

In the discussion, Jung said that "Bergson should have been discussed here long ago. B. says everything that we have not said "MZS", p. 57).

On July 24, 1914, Jung gave a talk in London, where he noted that his "constructive method" corresponded to Bergson's "intuitive method" ("On Psychological Understanding," Collected Papers on Analytical Psychology, p. 399).

The work Jung read was L’ evolution creatrice (Paris: Alcan, 1907).

He possessed the 1912 German translation. The Red Books, Vol. IV, Page 206 fn 10

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3THMIHXDKQK99&dchild=1&keywords=jung+black+books&qid=1606932429&sprefix=jun

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Carl Jung: The myth of Horus is the story of the newly risen divine light (2021-02-05 03:31)

[paypal _donation _button border="5"]

[1]Black Books

The myth of Horus is the story of the newly risen divine light.

It would have been told after the deliverance out of the primordial darkness of prehistoric times through culture, that is to say through the revelation of consciousness.

Thus the journey from the interior of Africa to Egypt became for me like a drama of the birth of light, which was intimately connected with me, with my psychology. Carl Jung, The Black Books, Vol. I, Page 90

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1IZJYQ1TZXCE3&dchild=1&keywords=jung+black+books&qid=1606989348&sprefix=jun

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A Toni Wolff Dream in 1919 (2021-02-06 04:23)

[paypal _donation _button border="5"]

[1]Black Books

Aug. 1919

Dream: I am in an anatomical museum, recently arranged by a great artist. A great hall.

On a massive table rest 4 enormous gloriously bound old books, presumably anatomical.

On the wall I see a prepared heart with a piece of tendon at the apex. Individual fingers in addition.

Lili wants to tear them down and play with them. I stop her.

Then I see in the middle of the room an old rotting ship's cannon and read on a small board that it was discovered by 2 youths in a peculiar way (witching wand?).

They searched the foundations of old fortifications, but found the more interesting cannon. Then Emma entered, Franz [Jung's son] behind her.

I see, she thinks that this is something more for Franz than for Lili [Jung's youngest daughter].

Franz has my American hat on and my old uniform shirt that reaches to his knees. In addition a child's gun with a bayonet.

He seems hollow- cheeked and bent like a medieval scholar, overwhelmed by the impression, mouth and eyes wide open, completely dumb and stupefied.

Vision in the same night.

To the right of the bed of my wife there is a great angel of the most severe form in a praying position.

To the left of him is a dark transparent dangerous mass. I see only the following forms in it.

Then I see the angel to the left of me. He indicates a bright spot (*) from which a deathly pale maiden with almost closed eyes, black hair, sharp southern features, around 28 years old

(the same as on p. 26) [Jung's vision of the maiden 1917] steps forward. She remains around 2 meters from my bed and excites an uncomfortable sexual feeling in me. Carl Jung, The Black Books, Page 851

Sunday/Monday. In 1923, Jung gave a talk on "Psychological types" at the International Congress for Pedagogy in Montreux (CW 6). Sometime in 1923, Jung made a painting that featured Philemon and other figures (The Art of C.G. Jung, cat. 66, p. 145), with the following inscription on the verso:

“We fear and we hope: will you sacrifice the laurel of eternity to the bridal expectant earth? our feet stand in the void and are granted no beauty and fulfillment. will the promise be broken? will the eternal marry the temporal?” (ibid., p. 147). Jung gave the painting to Toni Wolff. Page 897, fn 227

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3THMIHXDKQK99&dchild=1&keywords=jung+black+books&qid=1606937316&sprefix=jun

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Jaime de Angulo: go to the Mecca, I mean to Zurich, and drink from the fountain of life... (2021-02-07 00:18)

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[1]Black Books

On August 22, 1922, Jaime de Angulo wrote to Chauncey Goodrich issuing

"a challenge to all brother-neurotics- go, my brethren, go to the Mecca, I mean to Zurich, and drink from the fountain of life, all ye who are dead in your souls, go and seek new life." The Black Books, Vol. I, Page 81

Three days later, his soul informed him that the new religion expresses itself visibly only in the transformation of human relations.

Relations do not let themselves be replaced even by the deepest knowledge.

Moreover, a religion doesn’t consist only in knowledge, but at its visible level in a new

ordering of human affairs.

Therefore expect no further knowledge from me.

You know everything that is to be known from the revelation offered to you, but you are not yet living out everything that is to be lived at this time. The Black Books, Vol. I, Page 81

As his soul had explained to him the previous year, this new religion would manifest itself through transformed human relations.

Evidently Jung’s relations with his wife and Toni Wolff, the "experimentum crucis," was related to this.

Decades later, he would write,

"The unrelated human being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in a ’You.’ The Black Books, Vol. I, Page 83-84

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1IZJYQ1TZXCE3&dchild=1&keywords=jung+black+books&qid=1606989348&sprefix=jun

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Carl Jung and "Runes" (2021-02-08 02:57)

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[1]Black Books

In response to the request of Jung’s soul, Ha takes on the task of translating the runes, literally spelling them out.

It is boot camp in Code City: he gives cues to Jung’s soul about how this or that shape corresponds to the sun, or a roof, or a tilted passageway, or even how one ought to feel physically while navigating this curve or that crevice. The Black Books, Vol. I, Page 116

In the autumn of 1917, Jung’s soul forces the black magician Ha to read and explain a series of cryptic runes that he had sent. The Black Books, Vol. I, Page 115

Much of your [Jung] material you said has come to you as runes & the explanation of those runes sounds like the veriest nonsense, but that does not matter if the end product is sense. Cary Baynes, The Black Books, Vol. I, Page 116

A symbol in rune yoga is nearly the same as what it pictures, once it is understood as the mimicry of a right attitude on the levels of both spirit and instinct, both being archaically rooted. The Black Books, Vol. I, Page 117

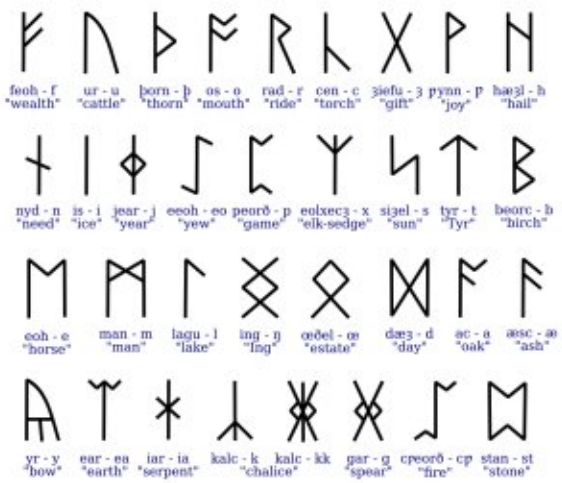
Ezra Pound’s Chinese ideograms connect with Jung’s runes only for a moment, across a wide, swift stream; Jung’s magic/ runic dialect has no home among the living.

The magician’s black rod becomes Jung’s Hermes-wand-an aid in navigating the way of life redeemed from redeemers, or saved from salvation; the signs, unlike "the solid letter" in Holderlin’s "Patmos," a poem long close to Jung’s heart, bring up their own dark ground with them. The Black Books, Vol. I, Page 117

In letters dated September and October Jung wrote to Sabina 10, 1917, Spielrein commenting on the significance of certain hieroglyphs in a dream she had sent him, saying that "with your hieroglyphics we are dealing with phylogenetic engrams of an historical symbolic nature.

Referring to the contempt meted out to Transformations and Symbols tlie Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them. Carl Jung, The Black Books, Vol. I, Page 116

Referring to the contempt meted out to Transformations and Symbols of the Libido by the Freudians, he described himself as "clinging to his runes," which he would not hand over to those who would not understand them. Sonu Shamdasani, The Black Books, Vol. I, Page 116


feoh - f "wealth"
ur - u "cattle"
þorn - þ "thorn"
os - o "mouth"
rad - r "ride"
cen - c "torch"
ȝiefu - ȝ "gift"
ƿynn - ƿ "joy"
hægl - h "hail"
nyd - n "need"
is - i "ice"
jēar - j "year"
eoh - eo "yew"
peorð - p "game"
eolxecȝ - x "elk-sedge"
siȝel - s "sun"
tyr - t "Tyr"
beorc - b "birch"
eoh - e "horse"
man - m "man"
lagu - l "lake"
ing - ŋ "ing"
œðel - œ "estate"
dæȝ - d "day"
ac - a "oak"
æsc - æ "ash"
yr - y "bow"
ear - ea "earth"
iar - ia "serpent"
kalc - k "chalice"
kalc - kk
gar - g "spear"
cweorð - cƿ "fire"
stan - st "stone"

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1IZJYQ1TZXCE3&dchild=1&keywords=jung+black+books&qid=1606989348&sprefix=jun

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What forced me to come here if not those "other" realities? (2021-02-09 04:07)

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[1]Black Books

It seems as if compulsory realities exist here. What forced me to come here if not those "other" realities?

Apparently they are somehow superior to me as I did not know anything about them, whereas they knew about me and forced me-could force me-to come to them on a way

unknown to me, that I must have flown through unconsciously. Carl Jung, The Black Books, Vol. II, Page 190

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1IZJYQ1TZXCE3&dchild=1&keywords=jung+black+books&qid=1606989348&sprefix=jun

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Philemon, Ka, and Creative Fantasy: The Formation of the Reconciling Symbol in Jung's Visual Work - 1919–1923 (2021-02-10 04:02)

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Ka, ca. 1920
Carved wood, painted
21 × 4 × 4 cm (8¼ × 1⅝ × 1⅝ in.)
JFA

[1]Phanes Volume 2 -2019

Over the eighty years since Jung first anonymously published three of his mandala paintings in his commentary to The Secret of the Golden Flower (1929/1931:Plates 3, 6, 10; RB:159, 105, 163), a few more paintings from The Red Book and other visual works that he did over his lifetime gradually came to light.

Viewed in isolation, they were often interpreted in ways that foregrounded their 'universal meaning': serving to illustrate Jungian concepts (typology, mandala, shadow, anima, wise old man etc.) as reified within the thematic format of the Collected Works, whilst remaining

uprooted from their historical position within the chronology of Jung's developing conceptual framework.

With the publication of The Red Book in 2009, however, students of Jung are finally able to examine contextually the visual images he
created to illustrate the text of Liber Novus (1913-1917), and those that are independent of its narrative, relating to Jung's further visionary experiences and experiments between 1917-1929/30.

Now augmented by the works presented in The Art of C.G. Jung (2019), our knowledge of Jung's visual imagery has increased extensively (save for that inside Bollingen).

This wealth of new material has enabled me to examine some of Jung's paintings and sculptures within their proper chronological and
historical context for the first time, and to highlight their unique role within Jung's ongoing conceptual explorations, thus confirming his statement in 'The Way of What is To Come', the introductory chapter to Liber Novus:

My speech is imperfect. Not because I want to shine with words, but out of the impossibility of finding those words, I speak in images' (RB RE:123).

Not surprisingly, Jung's newly enlarged corpus of visual works contains some surprises.

In particular, I have been able to identify some previously unrecognised—and therefore unexplored—personifications of characters who first appeared in his Black Books and Liber Novus between 1913 and 1930, as well as paintings that explicate—and in some cases anticipate—concepts that Jung was transposing from image to word in his concurrent articles and books.

This article will review the emergence of the 'fathers' Elijah to Ka in Liber Novus and the published sections of the Black Books.

Working from these sources and other related material, it is possible to identify five previously unrecognised images of Philemon and Ka.

Their role is then examined in paintings that include the image of the crossquartered circle and sphere, Jung's prime example of the reconciling symbol, through which his new god, Phanês, appears, and to which he returns throughout his life. Amor Triumphat (1920-1921), one of Jung's most moving paintings in The Red Book, epitomises the ability of the econciling symbol to encompass complex hermeneutics, as do the figures in another of Jung's paintings (Art:145, Cat. 66).

After a brief discussion of the first round tower at Bollingen (1923), the article concludes with the two late works where Jung eternalised the cross-quartered circle in stone: Emma Jung's memorial (1956), and the Jung family tombstone (1961).

During the first few months of Jung's confrontation with the unconscious, between November 1913 and April 1914, he encountered three personalities who played an important part in Liber Novus, acting as teachers and guides during his initiation process and search for a new

god-image.

These were the prophet Elijah, the Babylonian Bull God Izdubar, and Philemon, magician and father of the prophets, who had given Jung the Seven Sermons to the Dead, and whom Jung came to recognise as his guru (Jung/Jaffé:174-177).1

Three years later, in 1917, another significant trio emerged in the fantasies that Jung recorded in his Black Books: Atmavictu, Ha and Ka.2

Atmavictu arrived first. On 25 April 1917, the serpent, Atmavictu's companion over millennia, described his previous existences to Jung.

He was first an old man, then an otter, newt, earth serpent, man, and the serpent-Atmavictu. He also transformed into Philemon (RB RE:367
n. 222).

In another encounter on 20 May 1917, Philemon clarified that he had been Atmavictu; then, by error, he had become Izdubar, was
paralysed and turned into a dragon's serpent by man.

After the serpent was consumed by fire, Philemon had come into being.

Thus he was reinterpreting the events earlier narrated and illustrated by Jung in the Izdubar episode of Liber Novus ([1913/14], LN RE:372 nn. 231-232).

Ha—a 'black magician' and 'father of Philemon'—materialised a few months later, on 7 October 1917.

He explained the secret meaning of the runes that Jung had drawn in three mandala sketches whilst still on military duty at Chateau d'Oex the previous month, and would subsequently paint in The Red Book (LN RE:325-327 nn. 155-157).3

Ha was soon followed by Ka, who appeared on 22 October 1917. With eyes of pure gold, and a body of black iron, he was Ha's soul.

He had imparted the knowledge of the runes and the lower wisdom to Ha. Ka held a secret that Jung and his soul needed; this was love, the essence of all magic (RB RE:373 n.232).

In a Black Book entry on 20 November 1917, Ka then called Philemon his shadow and herald. He states that he is eternal, and remains, whereas Philemon is fleeting and passes on. Ka returned on 10 February 1918 to inform Jung's 'I' and soul that he had built a temple as a prison and grave for the gods (ibid).

In 1919, a year of intense work on Psychological Types, accompanied by professional activities, Jung began to craft visual images of some of these personages in The Red Book and as separate creations. From Memories, Dreams, Reflections, we know that he made a painting of Philemon as a winged being with bull's horns (Jung/Jaffé 1963:176).

Although now missing, Jung's sketch for it has survived, drawn on or after 3 January 1919, Jung completed on Christmas Day 1915, and then as a prone figure in late 1915-early

1916, before being transformed into an egg and hatching into a new god image in ‘The Opening of the Egg’, begun on 4 February 1917 (RB:36, 44, 64).

Philemon plays an important part in ‘The Magician’ and throughout Scrutinies. His images are discussed below. providing a terminus post quem for the painting (Art:146-147, Cats. 64-65).

He made two images of Atmavictu as a multi-legged dragon in The Red Book, completed sometime between April and November 1919 (RB:117, 119).4

They were done around the same time as his two wooden statuettes of Atmavictu, portrayed as an old, bearded six-armed Kabir, carved when Jung was in England during that summer, and the stone copy he subsequently had made for his garden at Küsnacht (Art:152-153, Cats. 67-69).

On 4 December 1919, Izdubar, Philemon, and Ka are described in the enigmatic inscription Jung attached to his Red Book Atmavictu as a
petrified head:

This is Atmavictu, the old one, after he has withdrawn from the creation. He has returned to endless history, where he took his beginning.

Once more he became stony residue, having completed his creation.

In the form of Izdubar he has outgrown and delivered ΘIΛHMΩN and Ka from him.

ΘIΛHMΩN gave the stone, Ka the [sun] (RB RE:372 n. 231).5

Some five years later, Jung painted the Red Book Philemon, ‘Father of the Prophet’, together with the snake, his earlier manifestation (late
1924/25, RB:154).6

There seem to be no visual representations of Ha, and Ka has previously not been recognised in Jung’s Red Book paintings or other extant
images.

However, as the above descriptions and two other written accounts confirm, Jung depicted Ka at least five times during 1919 and 1920—
four together with Philemon—while he was exploring the relationships between Philemon, Atmavictu, Ha, and Ka in his fantasies.

Moreover, the ways in which Jung paired Ka with Philemon in four of these works highlight his efforts during this period to create a pictorial synthesis of his ideas about archetypal images and their representation in matter, and the reconciling symbol of the individuation process, which constellates the new god and the Self.

They are thus crucial visual counterparts to Jung’s written concepts in Psychological Types, or as more properly described in its English subtitle, The Psychology of Individuation (Jung 1923).

Before the publication of The Red Book, the main source of information about Ka was

Jung's account of Philemon and Ka as edited by Anelia Jaffé in Memories, Dreams, Reflections, which also includes a description of painting he made of them:

[. . .] Philemon became relativized by the emergence of yet another figure, whom I called Ka. In ancient Egypt the 'king's ka" was his earthly form, the embodied soul (Gestalt-seele).

In my fantasy the ka-soul came from below, out of the earth as if out of a deep shaft.

I did a painting of him, showing him in his earth-bound form, as a herm with a base of stone and upper part of bronze.

High up in the painting appears a kingfisher's wing, and between it and the head of Ka floats a round, glowing nebula of stars.

Ka's expression has something demonic about it—one might also say, Mephistophelian.

In one hand he holds something like a coloured pagoda, or a reliquary, and in the other a stylus with which he is working on the reliquary.

He is saying, "I am he who buries the gods in gold and gems."

Philemon had a lame foot, but was a winged spirit, whereas Ka represented a kind of earth demon or metal demon. Philemon was the spiritual aspect, or "meaning" ("der Sinn").

Ka, on the other hand, was a spirit of nature (ein Naturgeist) like the Anthroparion of Greek alchemy—with which I was still unfamiliar.

Ka was he who made everything real, but who also obscured the halcyon spirit (den Eisvogelgeist), Meaning, or replaced it by beauty, the
"eternal reflection." (Jung/Jaffé 1963:177-178, 1971:206).

Jaffé adapted this from Jung's passage on active imagination and The Red Book in the interviews—Protocols—recorded for Memories, Dreams, Reflections (Protocols [June 19, 1957]:23-25).7

They took place when Jung was still considering what to do with Liber Novus, hence he included frequent references to its text and characters (Shamdasani in RB RE:91-93).

In the Protocols, Jung called Ka a 'stone soul' (Steinseele).

Describing his painting, Jung stated that Ka is made of 'stone or metal, like a metal herm'.

Philemon hovered above in the light, his wing visible, but Jung did not mention a 'round, glowing nebula of tars' between the two figures.

Ka holds a 'surrealistically decorated (geschmücktes) object' in his hand, not a 'pagoda' or 'reliquary' .

Jaffé deleted the penultimate sentence in Jung's original explanation of Ka, a quote from Goethe's Faust, Part II. Jung had said: 'He [Ka]
who replaces meaning with beauty, with the "eternal reflection". "That life is ours by colourful refraction"' ('Am farbigen Abglanz haben
wir das Leben': Goethe, Faust II, line 4727).8

She also altered Jung's last sentence about the consequences of Ka's replacing meaning with beauty. He had stated: '

But meaning, the master of the garden, is lost'; in Memories, Dreams, Reflections, Jaffé replaced 'der Herr des Gartens' with 'the halcyon spirit' ('den Eisvogelgeist'—kingfisher spirit—in the German edition), probably because of the decision to exclude Liber Novus references, which would have linked 'der Herr des Gartens' with Philemon in 'The Magician' and the final section of 'Scrutinies' (RB
RE:412, 552).

In a later section of Protocols, Jung relates Philemon and Ka to the problem of the reconciliation of the opposites (Protocols:212).9

Jung's late reflections on Ka and Philemon intimated that their functions needed to be balanced.

This conviction had taken root during the years of Liber Novus, and informs the new, moral aesthetic he presented in Psychological Types, in which idea (spiritual) and real (material), ugly and beautiful, good and evil, need to be included as part of the living psychological process in man's psyche that that gathers up the opposites—esse in anima (1921, CW 6:§77).10

Jung's account of Ka in the Protocols and Memories, Dreams, Reflections is clearly related to his Black Book entries of 1917-1918.

Whilst the painting he mentioned is lost, Philemon's position and surroundings are similar to the above-mentioned sketch and painting that Jung made in 1919, suggesting that he may have reused parts of it for the lost work.

Given the above descriptions of Ka, it is clear that Jung painted him together with Philemon in Red Book mandala 105, which was completed between 27 January and 21 March 1919, shortly after the Philemon sketch (Fig. 1).

Philemon, representing 'meaning', the spiritual aspect, sits in a contemplative position in the upper roundel.11

The mandala's inner circle contains a small blue sphere centred within two concentric stars, an eight-rayed white one and sixteen-rayed blue one, and set against a blue and gold cloud-like nebula. Ka, the embodying 'stonesoul', stands in the bottom roundel.

The mandala's vertical composition therefore reflects the configuration of the lost painting of Philemon and Ka described in Memories, Dreams, Reflections. Ka's lower body is encased in a black herm-like column.

He has a bronze torso, flaming red hair, and holds a temple decorated with tesserae in the primary colours of blue, yellow and red. He is a daimonic being who has emerged from the black earth, formed from matter's hardest elements, stone and metal.12

Similarly, Ka is the subject of a wooden statuette that Jung carved, probably close to the execution of Red Book 105 in 1919 (Fig. 2) (Art:119-121, Cat. 49). 13

This was a period when, as his English colleague Maurice Nicoll later reminded him, Jung was experimenting with 'the possibilities of psycho-material transformation—i.e. if a man puts his psychic genius into a bit of wood, the wood stands up to him and in fact it is an example of psycho-transformation'

Ka's entire herm-based body is painted black, his face has a devilish expression, half-moon golden eyes, red eyebrows, flaming red hair, and he cradles a gold, gem-studded temple in his hands.

We now know that Jung had portrayed Ka and Philemon in another painting completed sometime before 15 October 1920, when he
discussed it with Constance Long (see Appendix B).

From her summary, we learn that Jung placed them on the two sides of the work; they are the 'personifications of dominants': the 'fathers'. Ka (Dionysian), is the 'creative' father.

He gives substance and is called 'the one who buries the gods in gold and marble'.

Ka has a 'tendency to imprison the gods in matter', 'so they are in danger of losing their spiritual meaning and becoming buried in stone'.

Thus the temple may be the 'grave of God, as the church is the grave of Christ'; 'the more the church develops, the more Christ dies'. Ka must be prevented from producing too much, because man must not depend on substantiation, although if too little substance is produced, 'the creature floats'.

'Ka is sensation'. Philemon (Apollonian) is the other 'father', the one who 'gives form and law, the formative instinct'.

He 'gives formulation to the things within the elements of the collective unconscious, the idea ('perhaps of a god)', which however remains 'floating, distant and indistinct because all the things he invents are winged'.14

Jung told Long that the transcendent function is the whole—not the picture or his rationalisation of it—'but the new and vivifying creative spirit that is the result of the intercourse between the conscious intelligence and the creative side'. 'Philemon is intuition', 'too supra-human', Zarathustra, 'extravagantly superior in what he says', and 'cold'.

Ka and Philemon 'are bigger than the man, they are supra-human. (Disintegrated into them one is in the collective unconscious)' (RB RE:373-4 and n. 232).

In fact, the description of this work corresponds exactly to a small painting in the Jung Family Archive, ca. 1919 (Fig. 3) (Art:126,

Cat. 54).

On the left, a monumental Ka with coned-shaped hair sits in a statuesque, Egyptian-type profile, formed by tessellated elements from
the unconcious in tones of fiery red and gold.

With his arm extended, Ka presents his gem-encrusted, golden temple, similar to those in Red Book mandala 105 and the wooden statuette of Ka. Bearded Philemon sits on the right side, with a small sphere floating above his head (symbolising
the floating ‘idea’, ‘perhaps of a god’); both are composed of greentoned, tessellated elements.15

He presents his book, ‘7 SERMONES AD MORTUOS’ (The Seven Sermons to the Dead) a cosmology formulated in words.

Between them, a priest in a red robe decorated with black and yellow motifs—‘The Man’ in Long’s summary—kneels, his back toward
us, with raised arms. He represents the inferior function.

‘The colours are barbarous, and represent the four functions’.

Jung compares the rite the priest performs to the ‘divine service for the “dead” (sermon ad mortuos)’ in the ‘Night of the Flaming Censer’ (in John Hubbard’s The Authentic Dreams of Peter Blobbs, 1916).

In the painting there is no censer; ‘it is expressed in words; invocation, adorations of god, maybe speechless … here is a word (sermo) or prayer’, relating it to the book of Sermones that Philemon holds.

In each hand he holds a small object bearing a flaming torch.

The left one, on Ka’s side, is a black snake-woman with dark hair and green tessellated ‘wings’, a symbol of Ka’s substance-giving properties.

The right one, on Philemon’s side, is a yellow bird-woman with light hair, a symbol of Philemon’s formative, winged inventiveness.

As Jung discussed with Long, the snake and bird ‘is the same anima split into halves’.

She ‘takes on the quality of the things with which she deals—with those “below” the snake or beauty, creature, and those “above” the bird or winged creature’.

They are ‘feeling and thinking (as the hands of man), the figures [of Philemon and Ka] are intuition and sensation.

When you get in touch with the unconscious they are like great gods’.

They are also the chthonic snake and heavenly bird aspects of the soul/anima as narrated in Liber Novus and Black Book 5 (RB RE:389 n. 252, 577), depicted by Jung in The Red

Book (RB:HI ii (r) 1 and 2), and his 1916 sketch and painting of the Systema Mundi Totius (RB:364; Art:179), and they are related to the chthonic and spiritual aspects of the feminine in Red Book mandala 105.16

By holding the tension between these opposites with religious devotion, the priest has become a creative vessel for the birth of the
mysterious symbol above him, in the space between Ka and Philemon.17

The heat from their torches has constellated a blue-toned sphere from the surrounding, multicoloured elements.

A cross-quartered circle appears to surround the sphere, decorated in diagonal bands of black, red, and blue.

Jung explained to Long that this circle has ‘four colours twisted around it,’ which are ‘snake ornaments’ that would ‘become snakes if the personality tessellated head with a sphere above and runes below in Red Book 133, completed in the autumn of 1922.

The four colours are the four functions. Each function has two sides: subjective and objective, external and internal, introversion and extraversion, which are ‘constituents of individuality. . . .The individual monad is a part of the great world of eternity’.

Within this circle is an invisible child, symbolising ‘onward formulation’, bound by the centre of the circle through which, ‘via an invisible point [one enters] an enormous space in which the child appears as a constellation in the great distance, i.e. in the future’.

‘The child is future’, but appears in the individual like a Kabir-man.

Jung has created a visual image of creative fantasy, the activity that enables the transcendent function—‘a common function of real and imaginary factors’—to produce a living, reconciling symbol from the opposites of substantiation (Ka-sensation) and formulation (Philemon-intuition).18

Similar figures of Ka and Philemon appear in another of Jung’s paintings ca. 1919, which he subsequently gave to Helton Goodwin
Baynes (Fig. 4) (Art:125, 130, Cat. 53).

Their profiles materialise almost imperceivably from a background of large, irregular tesserae in subdued tones of blue and brown, although Ka’s red hairdo is clearly visible, composed of five flame-shaped segments.

Ka’s temple and Philemon’s book almost touch the tips of the blood-filled, crescent-shaped gold bowl lifted up by the priest standing between them.19

The bird- and snakewomen symbols in Cat. 54 are here replaced by two kneeling women in profile, dressed in robes of different contrasting colours, their hands raised in prayer.

As in Cat. 54, a cross-quartered circle surrounds the globe of blue light that floats above the creative feminine vessel, emerging from the
negative, scull-like space between the outlined figures of Ka and Philemon.

However, the Baynes painting also includes another figure: Phanês, the Divine Child and Jung's new god. Jung had earlier made two nearly identical paintings of him, now in the Jung family archive (ca. 1917:

Art:130, Cats. 50, 51).20 Two years later, he completed a similar image of 18 In 'The Problem of Types in History' in Psychological Types, Jung stated that fantasy 'is intuitive just as much as sensational', it is the 'creative activity whence issue the solutions to all answerable questions', the 'mother of all possibilities' (1923:69; slightly differently worded in 1921, CW 6:§78).

Jung treated this theme more extensively in 'Schiller and the Type-Problem' and in 'Definitions: Symbol', where sensuality and spirituality are discussed as a pair of opposite functions to be reconciled (ibid:§§184-185, 174, 195, 200-206, 814-829).

Jung told Long that by analysing the images of the unconscious, he gave 'a new face to the old beliefs. This gift is the transcendent function' (Appendix B).

This is the image of the divine child.

It means the completion of a long path. Just as the image was finished in April 1919, and work in the next image had already begun, the one who brought the [sun] came, as ΦΙΛΗΜΩΝ had predicted to me. I called him ΦΑΝΗΣ, because he is the newly appearing God (RB:113).21

The figural composition and positioning of Phanês are close in all three paintings. In the Baynes version, however, Jung placed Phanês on the right, in the space above Philemon's Sermon[es] ad Mortuo[s], a visual reminder that, as Philemon had predicted, he would become Phanês (RB RE:358 n. 211).

The black-and-white decoration of Phanês' garment in the Baynes painting also differs significantly from those in the Jung family archive and the Red Book, perhaps a further indication that Jung designed it slightly later.

THE RECONCILING SYMBOL: THE BLUE SPHERE AND THE CROSS-QUARTERED CIRCLE

The Blue Star-Sphere

The blue spheres in Cat. 54 and Cat. 53 call to mind the 'round, glowing nebula of stars' that floated between Ka and Philemon in the lost painting described by Jung in Memories, Dreams, Reflections.

They are undoubtedly related to the shining blue star of man, 'who becomes through the principium individuationis', and is also 'the one God to whom worship is due'.

The blue star/globe is the prime element in Jung's cosmology as first expounded by his soul on 16 January 1916, and appears in his sketch, and in Systema Mundi Totius nine months later (RB RE:578-579; Art:110, 178, Cat. 42; RB:364; Zervas 2019:183-184).

In the ‘Seventh Sermon to the Dead’, written on 8 February 1916, Philemon had described this ‘lonely star in the Zenith’, ‘the God and the goal of man’, adding later in the autumn of 1917 that it is ‘the blue starlight’ of the black and golden seed, life as duration (RB RE:534, 536, italics added).

It appears as an eight-rayed blue star in Red Book mandalas 84, 86-97 (autumn 1917-January 1919); then as particles that diminish in size and coalesce to form an egg-shaped, speckled blue background, interspersed with gold tesserae, similar in technique to Red Book 72 and
79, done before June 1917.

the small blue sphere and surrounding stars in the centre of mandala 105 discussed above; and as an eight-rayed star in the centre of Mandala 107, both done sometime between January 27 and March 21, 1919 (RB:105, 107).

The Circle, Cross, and the Cross-quartered Circle Jung first developed the image of the cross-quartered circle in The Red Book. 22

Its textual source is the overwhelming vision in ‘Nox Tertia’ witnessed by Jung’s ‘I’ in the madhouse:

[…] the sun now rises in red glory, solitary and magnificent—in it is a cross from which a serpent hangs—or is it a bull, slit open, as at the slaughterhouse, or is it an ass? I suppose it is really a ram with a crown of thorns—or is it the crucified one, myself? (18 January 1914, RB RE:350).

It is a symbol of the synthesis of the opposites, and of individuation, which Jung later called an elemental mandala. As he commented in
Memories, Dreams, Reflections:

The imagination attempts to sketch the image of the invisible as something which stands behind the phenomenon.

I am thinking […] of the simplest basic form of the mandala, the circle, and its simplest division, the quadrant, or […] the cross. (Jung/Jaffé
1963:367-368).

Significantly, Jung introduced the circle and the cross in the elaborate historiated initial at the beginning of ‘Mysterium’, where his
‘I’ encounters Elijah, Salome, and the snake (RB:HI v (r)).

Jung placed a small golden cross over Elijah, and in the blue-rayed shield in the lower left border; and a gold circle over Salome, and in the centre of

the red cephalopodic form on the lower right border.

They symbolise the opposites of foresight/Logos/masculine and feeling/Eros/feminine, which need each other and must be united (RB RE:177 n. 161, 179-83).23

The circle and cross next appear together as a cross-quartered, goldwinged, sun disc in ‘Dies II’ in Liber Secundus, where it is one of several
symbols of rebirth (RB:HI 22). Both were done in the autumn of 1915.

Sometime during 1919, the same year that he created Red Book mandala 105, Jung had a series of visions featuring a sphere, which he
then painted.

They include an eight-rayed blue star, and a blue sphere circumscribed by a gold cross-quartered circle, whose arms are highlighted
in red or decorated with red and blue mosaics (Art:137 and Cats. 56-61).

Their design is close to the cross-quartered blue sphere in Cat. 54 (Fig. 3), probably done at about the same time. In Cat. 61 (Fig. 5), Jung interpreted the Ka and Philemon energies necessary to achieve individuation more abstractly. Chthonic Ka is symbolised by an upright black cone with red flames at the bottom of the painting; spiritual Philemon by a descending yellow cone at the top, whose apex penetrates a blue circle.24

The energic field generated between them produces the reconciling symbol: the blue sphere, circumscribed by a gold cross-quartered circle with red arms.

Jung subsequently included it in Red Book paintings between 1920 and 1925.25

AMOR TRIUMPHAT, 1920-21: REDEMPTION THROUGH THE LAW OF LOVE

But God will come to those who take their suffering upon themselves under the law of love, and he will establish a new bond with them (RB RE:354 n. 203, italics added).

In his Red Book painting 127, Amor Triumphat (Love Triumphs) (Fig. 6), Jung chose the reconciling symbol of the cross-quartered
circle as the vessel best able to synthesise the major themes that had emerged in Liber Novus and were then conceptually developed in Psychological Types, particularly in Chapters II and V (1921).26

Begun in May 1920, when Types was finished, Jung only completed Amor Triumphat on 9 January 1921.27 He designed a separate iconic image for each section of the cross-quartered circle, setting them against a background of coloured opposites: blue arabesques on a red field.

The inscription below the painting attests to the pain it had caused him:

[…] It expresses I know not what kind of grief, a fourfold sacrifice. I could almost choose not to finish it. It is the inexorable wheel of the four functions, the essence of all living beings imbued with sacrifice (RB RE:381 n. 240, italics added).

Unlike Jung’s 1917 mandala sketches and related paintings in The Red Book, and his patients’ mandalas that document the personal process of individuation and assimilation of the four psychological functions, Amor Triumphat is a multi-layered opus that presents a vision of the collective process of mankind and cultural history, integrated with the personal process of individuation, including that of Jung.28

The functions in Amor Triumphat are wounded gods that, having once been dominant, needed to be sacrificed.

Jung had expressed this in the mantic section of ‘Splitting of the Spirit’:

Everything that becomes too old becomes evil, the same is true of your highest. Learn from the suffering of the crucified God that one can also betray and crucify a God, namely the God of the old year. If a God ceases being the way of life, he must fall secretly. (RB RE:160).

Once sacrificed, the gods remain repressed in the collective unconscious.29

Modern individuals (and Jung) must acknowledge their sacrifice, and come to terms with them, in order to reconcile the dominant and repressed opposites (Jung 1921, CW 6:§115).

Hence Jung employed black—a colour of grief and mourning—for the outlines of the cross-quartered circle.

Reintegration of the repressed gods is necessary for individuation, nd for the creation of the new god through Man in the coming age.30

In ‘Nox secunda’, Jung had explained that one ‘should have reverence for what has become, so that the law of love may become redemption through the restoration of the lower and of the past […]’ (RB RE:346, italics added).

This occurs through the reconciling symbol produced by the transcendent function, as Jung himself had experienced during the years of
Liber Novus, and subsequently explained (Jung 1916c, CW 8:§§131-193; 1916b:417, 436, 441; 1921, CW 6:§184).

Amor Triumphat is Jung’s visual depiction of Christianity’s contemporary limitations, and a solution for the individual and religio-cultural future of western mankind.

By continuing to honour and augment the law of love (RB RE:345-346, 353, 370), ‘Love Triumphs’. In the painting, Jung succinctly illustrates the argument that he would present two years later at the Polzeath seminars in Cornwall: ecclesiastic Christianity had repressed one’s relation to nature, the animal, inferior man, and creative fantasy (Jung/Harding 1923:16-18, italics added).

In the lower left quadrant of Amor Triumphat, a pine tree has been nearly felled by the axe imbedded in its trunk, its wood chips scattered
around the horizontal strip of grass.

This icon denotes the pre-Christian era when men worshiped vegetation gods. 31

The partially axed tree signifies man’s sacrifice of nature—the sensation function (green in Liber Novus and Jung’s later works) necessary for adaptation to ecclesiastic added; worded slightly differently in 1921, CW 6:§§105-107). 30

This process was described by Jung in a letter to Joan Corrie on 29 February 1919 (RB

RE:535 n.123). 31

In ‘Psychology of the Unconscious’, Jung amplified the myth of Attis, the son-lover of Agdistis-Cybele who, driven mad by his mother’s incestuous love, castrated himself under a pine-tree.

In an annual ritual, his effigy was hung on a garland-decked pine tree, which was then cut down and taken into Cybele’s cave.

Jung noted that in some versions, Attis was equated with the pine tree, and cited an antique bas-relief where Attis grows out of a tree, symbolising the ‘“life-principle” of vegetation inherent in the tree’: (1912:401-402, revised with a different interpretation in 1956, CW 5:§§659-662).

By depicting an axed pine tree in Amor Triumphat, Jung may thus also have alluded to Attis’s symbolic castration. .

In the upper right quadrant, a man hangs crucified on a three-peaked mound, wearing a blue loincloth, blood dripping from his wounds.

This icon depicts Christ, the son of God who willingly sacrificed himself for man’s redemption.35

It symbolises man’s sacrifice of the thinking function (blue in Jung’s colour symbolism) in the service of Christianity. In Psychological
Types, Jung presented Tertullian (with whom he closely identified) as an example of the sacrificium intellectus.36

However, by splitting himself from the Devil, Christ had rejected his ‘inferior brother’: evil and the inferior man were repressed. Hence the God-man must also be sacrificed to make way for the birth of a new god, suitable for the post-Christian age. 37

This is the subject of the upper left quadrant, where a man (similar to Jung’s ‘I’ in The Red Book) lies bleeding on a ‘bed of nails’ scattered
around the four-curved section of grass.

His torso and lower body bend beneath the weight of a red cross-quartered circle enclosing a blue sphere, whose outer circumference is rimmed in black, repeating that of the framing circle.

A central star is hidden behind the intersection of the cross bars, but its rays emanate outward: man’s far-off and solitary star and the ‘one god’ a murderous hand against their brothers if they had atoned for the ox with the velvet eyes? (ibid:335-347, 377-378, 391).

In ‘The Role of the Unconscious’, Jung reiterated that Christianity had suppressed the animal element in man, using a patient’s dream of
an injured bull (1918, CW 10:§31).

In the Polzeath seminars, he argued: ‘the animal is replaced in the same way as is nature […].

As a brother of man the animal is a function of man […]. The repressed libido for animal relationship is living in the unconscious […]. [It] animates divine images of a historical nature in dreams, when the dream speaks of animal it does so instead of saying divine' (Jung/Harding 1923:17, 20-24).

In the Visions seminars (1930-1934), he described the sacrificial bull as an 'antique god' that represents an 'inferior feeling, an emotional condition', a divine metaphysical transcendent principle, which can be symbolized as a god in the form of an animal' (1997, 2:1112-1115).

Writing before the publication of Liber Novus, Paul Bishop emphasised the Nietzschean and Thus Spoke Zarathustra overtones in Jung's early (pre-1913) Dionysian conviction that the 'animal' instincts needed to be recuperated from their suppression during the Christian era in order to 'activate the whole man' (1995:61-68; 2002:123-125). See also Bishop (2017:182-195); Domenici (2019:197-202).

(RB RE:580). An icon of the individuated man, this is Jung's vision of the coming era.38 Having sacrificed Christianity's god-image, recognised evil, and redeemed his inferior self and other repressed functions, Man—Jung—willingly suffers so that the gods can be born through him and made human:

When the God enters my life, I return to my poverty for the sake of the God. I accept the burden of poverty and bear all my ugliness and ridiculousness, and also everything reprehensible in me […] with this I prepare the way for the God's doing ('Nox Quarta', ibid:366-367).39

This process has occurred through creative fantasy, the intuitive function that was only partially repressed during the Christian era, but
continued as a procreative power in the unconscious, where it conceived the future reconciling symbol that would be born into consciousness by the transcendent function, through individuation (Jung/Harding 1923:24).

Although Amor Triumphat envisions a totality, it is also 'the inexorable wheel of the four functions', 'the essence of all living beings',
which will continue to rotate. In 'The Way of the Cross', Jung had reflected: [T]he soul of humanity is like the great wheel of the zodiac that
rolls along the way […].

There is no part of the wheel that does not come around again […]. For these are all things which are the inborn properties of human nature. It belongs to the essence of forward movement that what was returns. […]

The meaning 38 Its origins may be a dream that Jung had prior to 9 February 1914, which he mentions in 'The Magician' {5 }:

'I saw my body lying on sharp needles and a bronze wheel rolling over my breast crushing it. I must think of this dream whenever I think of love' (RB RE:437). Jung wrote in the Draft of Layer 2 of 'Divine Folly': '[Christ's] own way led him to the cross for humanity's own way leads to the cross.

My way also leads to the cross, but not to that of Christ, but to mine, which is the image of the sacrifice and of life.'(ibid:332 n. 164).

The 'image' is the reconciling symbol—of sacrifice and life—weighing on man's chest in this section of Amor Triumphat. Significantly, in the
revised edition of Psychological Types, Jung added the following amplification to his original discussion of Christ carrying his Cross, as Mithras carried his bull, to the place of sacrifice:

'The cross, or whatever other heavy burden the hero carries, is himself, or rather the self, his wholeness, which is both God and animal—not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human to the divine.

His wholeness implies a tremendous tension of opposites paradoxically at one with themselves, as in the cross, their most perfect symbol' (1950, CW 5:§460); it provides a late exegesis of this quarter of Jung's painting and the reconciling symbol.

Fig. 7 . 'We Fear and We Hope', ca. 1920-23. Art, Cat. 66. Private collection © The Foundation of the Works of C.G. Jung, Zurich.

lies in the manner and the direction of the recurring creation'(RB RE:394, italics added).40

WE FEAR AND WE HOPE': THE GRAIL AND THE REDEMPTIVE FEMININE VESSEL

The cross-quartered circle also features in Cat. 66 (Art:147), which, based on style, Jung probably painted sometime between 1920 and
1923.41

A gold circle inscribed with a red cross on a green background decorates the chest of the hooded figure who is clearly Parsifal, holding the holy spear (Fig. 7).42

Placed between four other figures, they float before the right arm of the monumental 'father' Philemon.

The conceptual background to the painting is sketched in

Psychological Types. Jung interpreted Wagner's Parsifal in terms of the suffering caused by the tension of the opposites represented by the
Grail (the 'light, celestial, feminine') in the keeping of Amfortas, and the power of Klingsor, the magician who had stolen the holy spear (the
'dark, earthly, masculine') and kept Kundry (instinctive life-force and the libido lacking in Amfortas) under his spell.

The innocent Parsifal, free from the opposites, rescues the Kundry-libido from its 'state of restless, compulsive instinctuality', thereby becoming a 'deliverer, the bestower of healing and renewed life-force, the reconciler of the opposites'.

When he reunites the Grail and holy spear at the end of the opera, Kundry dies, which Jung interprets as libido liberated 'from its naturalistic, undomesticated form', thereby enabling energy to erupt as a new stream of life, symbolised by the glowing Grail.43

Jung linked the Grail with Gnostic vessel symbolism (1921,

CW 6:§396, 401, 409), and to the relativity of God in man (i.e. God as a psychological value), which enables regression to a primitive
condition that ‘keeps man in touch with Mother Earth’ (ibid:§415).

After discussing the late 13th century German mystic, Meister Eckhart, and his concept of God in the human soul, Jung turns to the soul
(anima) as perceived in analytical psychology: a personification of unconscious contents, the birthplace of God, and ‘a creative function
[that] gives birth to its dynamis in form of a symbol (ibid:§§416-426).

In Jung’s painting, Parsifal bears the reconciling symbol on his tunic. He holds the re-claimed spear that has healed Amfortas in his left
hand.44

An elderly ‘cleric’ stands to his left, dressed in a red cassock and scull-cap, his Latin pectoral cross a symbol of the outmoded ecclesiastical
Christian era. He may be ‘the red pope’ cited in Long’s summary as related to Ka, the devil’s brother, and the Antichrist (Appendix B).

A white-bearded man and wimpled woman are positioned behind Parsifal on either side: the exact identification of these three figures remains unclear.45

The female figure to Parsifal’s right, however, appears to be the redeemed Kundry; he places his hand encouragingly on the nape of her
neck. Jung has clothed her in opposites: a simple earth-toned garment that is belted by a garland of roses, a flower associated with feminine spirituality. Kundry is clearly energised, associated not with her death in Wagner’s opera, but with the Grail’s ‘newly-streaming life’ (Jung 1923:270, slightly differently worded in 1921, CW6:§371).

Thus Kundry represents the soul-image or anima, whose daemonic and divine aspects have been reunited by her redemption.46 This identification is confirmed

by her profile and hairdo, which are identical to those of the two anima bird-women in Cat. 54 (Fig. 3), the kneeling women in Cat. 53 (Fig. 4), and a painted wooden bust of a blue-eyed, black-haired woman carved by Jung at around this period, later described as his anima (Art:107, Cat. 39).

The drama intimated, but not yet realised, in the painting pivots around the enigmatic inscription Jung penned on the verso, which was
probably his own, as it relates to the painting, rather than to any identifiable literary source:

We fear and we hope: will you sacrifice the laurel of eternity to the bridal expectant earth? our feet stand in the void and are granted no beauty and fulfilment. will the promise be broken? will the eternal marry the temporal? (Art:147).

All five protagonists are indeed suspended in mid-air. Philemon

stares into the future, his open hand gesturing towards the two spheres half embedded the watery depths below his feet. Parsifal and the ‘cleric’ gaze down apprehensively, but Kundry and the two rear figures have turned to face the spheres.

Kundry raises a multi-coloured wreath—the ‘laurel of eternity’—in her right hand. Kundry-as-anima, as a psychological function of man able to mediate consciousness and the unconscious, is poised to sacrifice this symbol of the greatest value to the ‘bridal expectant earth’ in order to liberate the newly formed symbol below.47

By marrying the eternal, figured as the giant blue globe decorated with red and overlapping dark blue forms, and the temporal, figured as the smaller translucent sphere hovering before the blue one, teeming with multi-coloured squiggles of life,48 the anima would unite the above and below, God and man.49

The painting is poised on the brink of action, but its outcome remains unknown: ‘we fear and we hope’.

However, the unresolved drama in the painting also alludes to Jung’s intuition that man’s quest for the Holy Grail conceals a precious secret that, in Memories, Dreams, Reflections, he first dated to his youth, and subsequently linked with his alchemical studies of the exiled philosophers’ stone, unam vas, unus lapis (Jung/Jaffé 1963:160-161, 262-264).

In the unpublished Protocols, Jung likened the eternal quest for the ‘unfindable’ Grail with the secret of individuation, a necessarily incomprehensible mystery, and an ‘inner process of dying before surrendering oneself’ (Protocols:308-309; see Kingsley 2018:110, 140; Bishop 2019:424).

In another passage from Memories, Dreams, Reflections, Jung related the Christian hero Parsifal to the magician Merlin, his exiled dark
brother, ‘son of the devil and a pure virgin’, who continues to roam the forest in an unredeemed form (Jung/Jaffé 1963:216). This parallel is more extended in the Protocols, where Jung stated that Merlin is for Parsifal, what Mephistopheles is for Faust: the dark ‘brothers’, necessary for wholeness (Protocols:211-212).

Hence as pairs they are similar to Christ and the devil, his ‘dark brother’, good and evil requiring reconciliation in the new god, and to Philemon as the inverse of Christ and Ka as the devil’s brother, the Antichrist (Appendix B).

Most interestingly, Jung then brings in Philemon and Ka, the magician and the one ‘who makes things real’, as ‘the opposites brought together; hence the realisation of man and his shadow, the problem of the opposites. “I am both”! This is the result of incarnation’ (the temporal united with eternity) (ibid:212).50

Might the sacrifice of the ‘laurel of eternity’ in Jung’s painting be an attempt to redeem the vanished Merlin, thereby uniting the opposites of Parsifal and his dark brother, a marriage of the eternal and the temporal?

LATER FORMATIONS: 1923-59

Jung incorporated the cross-quartered circle into the design of the pavement for his round

tower at Bollingen, also begun in 1923. One cross 49 This links back to the soul's three-fold nature in Liber Novus and Black Book 5: 'I bind the Above with the Below. I bind God and animal' (RB RE:388-389 and n. 252; 577).

arm is aligned with the tower's original entrance and a window opposite, and the other with the hearth and another window, thus encircling and orienting the 'ground position' that supported his 'confession in stone', linked with the maternal hearth and Emma Jung (Protocols:157, 211, 297;

MDR:212-224).51 In the mandala created for the wall of Jung's bedroom above, the cross-quartered circle forms the point of departure, generating the complex geometric figures and sixteen-pointed star that emanate outward (reproduced by Gaillard 1998:221).52

It was subsequently an essential element in Jung's 'mandala' therapy of the 1920s and '30s, and figures repeatedly in his studies on alchemy and later writings, particularly Mysterium Coniunctionis (1941-54) and Aion (1959).53

Most movingly, however, Jung immortalised the crossquartered globe and cross in two late commemorative works in stone.

Within the pediment of the memorial he devised for his wife Emma Jung at Bollingen (1956), he created a sacred coniunctio (Fig. 8).

The cross-quartered sphere, Parsifal's emblem in Cat. 66, and a prime symbol for Jung and his life's work, rests on the upper rim of a chalice, symbol of the Grail, Emma, and her life's work.

The following year, he employed it for the four corners of his design for the Jung family tombstone, erected at his death in 1961 (Fig. 9: Art:169-170, Cats. 78 and 79, 171, Cat. 80 and Fig. 60).

The imagery in both also links back to the border of the Red Book Philemon: the crescent-vessel and cross-quartered globe below his round temple (Philemonis Sacrum, a reflection of Jung's tower), and the crossquartered circles that mark the painting's corners (RB 154; MDR:222 n. 5).

CONCLUSION

By employing a contextual approach incorporating image and textual material, I have been able to identify the figures of Philemon and
Ka in several Red Book paintings and newly published visual works by Jung that were developed concurrently or in response to Jung's visionary material from 1917.

This has enabled me to document the visual formation of one of Jung's primary symbols of creative fantasy, the cross-quartered circle, as a product of the creative tension held between the two 'fathers',

Philemon and Ka, and to trace chronologically and historically the way it remained a 'living thing' for Jung, a container able to synthesise visually some of his core concepts, including individuation, the transcendent function, sacrifice, the grail and the redemptive feminine

vessel.

The forthcoming publication of Jung's Black Books will undoubtedly reveal more about Philemon, Ka, and other personifications that he
recorded and visually portrayed after the completion of Liber Novus.

Meanwhile we can discover a great deal about their evolving attributes and interactions, and the creation and development of the reconciling symbol by studying Jung's extant visual works of 1919-1923, which document his pressing need—and ability—to form in matter the thoughts that his soul gave him, by means of Philemon's and Ka's abilities: intuition and sensation. Diane Finiello Zervas

1. https://phanes.live/phanes-2-2019/

Toni Wolff: The highest wisdom and the primal love (2021-02-11 02:12)

[paypal _donation _button border="5"]

[1]Black Books

An inscription in Toni Wolff's handwritting.

"LA SOMMA SAPIENZE E'L PRIMO AMORE" (the highest wisdom and the primal love) is

the sixth line of the third Canto of Dante’s Inferno, the inscription above the gate of hell.

The whole inscription reads:

"THROUGH ME THE WAY INTO THE GRIEVING CITY, / THROUGH ME THE WAY INTO ETERNAL SORROW, / THROUGH / ME THE WAY AMONG THE LOST PEOPLE. I JUSTICE MOVED MY HIGH MAKER; DIVINE POWER MADE ME, I HIGHEST WISDOM, AND PRIMAL LOVE. / BEFORE ME WERE NO THINGS CREATED j EXCEPT ETERNAL ONES, AND I ENDURE ETERNAL. / ABANDON EVERY HOPE, YOU WHO ENTER" (r„Jerno, ed. and trans. Robert Durling [New York: Oxford University Press, 1996], p. 55). The Black Books, Vol. IV, Page 203, fn 1.

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3THMIHXDKQK99&dchild=1&keywords=jung+black+books&qid=1606932429&sprefix=jun

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Ka was the father of Salome, and also the brother of the Buddha. (2021-02-12 02:14)

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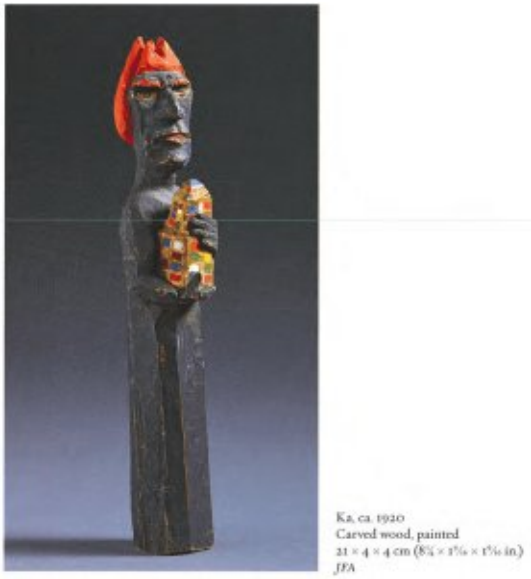

Ka, ca. 1920
Carved wood, painted
21 × 4 × 4 cm (8¼ × 1⅝ × 1⅝ in.)
JFA

[1]Black Books

In the fantasies after Scrutinies, one sees a continued further differentiation of Jung’s cosmology.

New characters emerge, such as Phanes, Atmavictu, Ha, Ka, the black bird, a divine Arab youth, the spirit of gravity, and Wotan.

Characters who had appeared earlier return, such as Elijah, Salome, and Philemon.

However, in concert with the development of Jung's "I," they too have developed.

These entries depict the metamorphoses of the characters, and Jung's deepening understanding of their interrelation in a complex shifting (and not entirely consistent) genealogy.

For example, the figure of Atmavictu went through a number of incarnations, as an old man, a bear, an otter, a newt, a serpent, then simultaneously a man and an earth serpent.

He was Izdubar, and became Philemon. The black magician, Ha, was the father of Philemon.

Ka was the father of Salome, and also the brother of the Buddha.

Ka was Philemon's shadow.

Philemon further identified himself with Elijah and Khidr and claimed that he would become Phanes.

In the form of Jung's emerging psychological concepts, all of these figures would be viewed as aspects of the self.

As such, these sections can be seen as forming the experiential core of Jung's understanding of the structure of the self that he explored decades later in chapter 14 of Aion: Contributions to the Symbolism of the Self (1951). The Black Books, Vol. I, Page 70

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3M3035XJJHZWG&dchild=1&keywords=jung+black+books&qid=1606994113&sprefix=j

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Carl Jung: The second half, the cultural phase, involved a reevaluation of earlier values (2021-02-13 04:14)

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In his 1926 revision of The Psychology of the Unconscious Processes, he highlighted the significance of the midlife transition.

He argued that the first half of life could be characterized as the natural phase, in which the prime aim was establishing oneself in the world, earning an income, and raising a family.

The second half, the cultural phase, involved a reevaluation of earlier values. The Black Books, Vol. I, Page 99

DiosRaw (2021-02-13 06:51:08)
□

Is this the place of Pythia? (2021-02-13 10:40)

[paypal _donation _button border="5"]

[1]The Black Books

"I am falling," a voice said in me. "Where to? What do you want?" others shout.

I need to entrust myself to this vortex.

Torrents of doubt rush down on me. Should I entrust myself to this confusion? I shuddered.

It is a dreadful deep. Do you want this sacrifice from me?

To leave myself to chance, to the madness of my own semi-darkness, is that what you want from me? Whither? Whither?

If I have confidence in my soul, I must dare to do it.

How difficult it is to trust in yourself to the extent that you can quietly yourself down in an abyss!

You fall, and I want to fall with you, whoever you are.

I fall with you along gray rocks into whirling depths, pillars of steam shoot up, hissing and roaring noises-descent into hell.

I see a black cave, a leather dwarf protects the entrance-heaven help, what a torture.

The ground is black dirt up to my ankles. I hesitate to enter.

Shadows scurry alongside me- forwards-I am seized by fear, it is narrow and hot, or cold-I don't know- inside- I crawl through a narrow crack in the rock-a bright-dark cave, the ground covered with black water, on the other shore a luminous red stone.

I wade knee-deep it is cold-to the stone. Do not stop me, you heckler.

It has to be, this needs to be conquered.

The stone of the torment, of the red light.

The light is cold, a crystal, I raise it, a dark hole underneath, what shall it be?

The cave reverberates with many human voices, but no one is here. I stand with the stone in my hand, peering around inquiringly-seeing only one-I do not want to listen to the voices, they keep me away.

This dark hole-I want to know where it leads and what it says? An oracle? Is this the place of Pythia?

You shall not keep me away!

Ancient and eternal things want to be uttered-be quiet with your yelling, ridiculous shadows, castaways of the upper world-the site of an oracle? Could it be?

Shall I place my ear to your opening?

I hear the far and near roaring of underground waters-the bloody head of a man on the dark stream, someone wounded, who swims in horrible depths.

He does not know-or is he numb-frozen in the icy cold in the posture of a swimmer-an immensely large black beetle floats past-like a scarab-from

he deepest reach a sun is radiating through the water-I cannot grasp it curled up serpents on the dark rock, striving toward the depths, where the sun shines duller.

A thousand serpents crowd around, veiling the sun-deep night the water rushes.

I stand exhausted, noise from a thousand voices is echoed from the walls of the cave. How noisy is this upper world.

Too much hustle that destroys the vision.

One more gaze into the depths-a red stream like blood springs up, like thick red blood, surging for a long time, then ebbing. Carl Jung, The Black Books, Vol. II, Page 168-169

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=CCO9G4KKEAO6&dchild=1&keywords=jung+black&qid=1613214970&sprefix=jung+bla

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Carl Jung: "man would be the mediator in the transformation process of God."

(2021-02-14 03:37)

[paypal _donation _button border="5"]

[1]Black Books

On March I, 1918, his soul informed him that what was necessary was maintaining simultaneously a respect and disdain for the Gods, and that this began with respect and disdain for oneself.

This was critical not only for humanity; Jung now realized that "man would be the mediator in the transformation process of God." The Black Books, Vol. I, Page 71

That is the meaning of divine service, of the service which man can render to God, that light may emerge from the darkness, that the Creator may become conscious of his creation, and man conscious of himself. / That is the goal, or one goal, which fits man meaningfully into the scheme of creation, and at the same time confers meaning upon it.

It is an explanatory myth which has slowly taken shape within me in the course of the decades. The Black Books, Vol. I, Page 71

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3M3035XJJHZWG&dchild=1&keywords=jung+black+books&qid=1606994113&sprefix=j

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Carl Jung: I suddenly knew: the Wild Huntsman had commanded it to carry away a human soul. (2021-02-15 03:40)

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Years later, recalling his encounter with this figure and describing it as a dream, Jung noted,

"I suddenly knew: the Wild Huntsman had commanded it to carry away a human soul."

A few days later he heard the news that his mother had died.

He realized that

"It was Wotan, the god of my Alemannic forefathers, who had gathered my mother to her ancestors negatively to the ’wild horde,’ but positively to the ’salig hit,’ the blessed folk." The Black Books, Vol. I, Page 79

Carl Jung on "Politics" - Anthology (2021-02-15 06:34)

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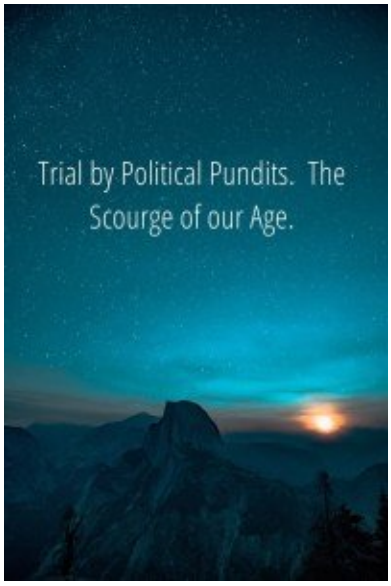

Carl Jung on “Politics” – Anthology

It is in the nature of political bodies always to see the evil in the opposite group, just as the individual has an ineradicable tendency to get rid of everything he does not know and does not want to know about himself by foisting it off on somebody else. Carl Jung; The Undiscovered Self; Page 72.

About 50 per cent of politics is definitely obnoxious inasmuch as it poisons the utterly incompetent mind of the masses. Carl Jung, CW 18, Page 564.

A political situation is the manifestation of a parallel psychological problem in millions of individuals. This problem is largely unconscious (which makes it a particularly dangerous one!) Carl Gustav Jung, Letters, Vol 1, Page 535.

I loathe the new style, the new Art, the new Music, Literature, Politics, and above all the new Man. It’s the old beast that has not changed since the troglodytes. Carl Jung, Letters Vol. 1, Pages 285-286.

The Rhine forms not only a political frontier but also a psychological one. Carl Jung, Letters Vol. II, Pages 68-69.

A prize should be given to people who successfully suppress the outburst of political madness, or of panic (Churchill), or who produce great ideas enlarging the mental and spiritual horizon of man. Carl Jung, Letters Vol. II, Pages 124-125.

Mediterranean culture is founded on a three- to four-thousand-year-old rule of order, both political and religious, which had long outgrown the locally conditioned, semi-barbarian forms of society. Carl Jung, Letters Vol. II, Pages 336-338.

The deposit of man’s whole ancestral experience—so rich in emotional imagery—of

father, mother, child, husband and wife, of the magic personality, of dangers to body and soul, has exalted this group of archetypes into the supreme regulating principles of religious and even of political life, in unconscious recognition of their tremendous psychic power. Carl Jung, CW 8, Para 337

My relation with Germany is very recent and is due to idiotic altruism and not at all to political sentiment. Carl Jung, Letters Vol. I, Pages 154-155

Mass-degeneration does not come only from without: it also comes from within, from the collective unconscious. Against the outside, some protection was afforded by the droits de L'homme which at present are lost to the greater part of Europe, and even where they are not actually lost we see political parties, as naive as they are powerful, doing their best to abolish them in favour of the slave state, with the bait of social security. Against the demonism from within, the Church offers some protection so long as it wields authority. But protection and security are only valuable when not excessively cramping to our existence; and in the same way the superiority of consciousness is desirable only if it does not suppress and shut out too much life. As always, life is a voyage between Scylla and Charybdis. Carl Jung, CW 16, Para 502

The fact that individual consciousness means separation and opposition is something that man has experienced countless times in his long history. And just as for the individual a time of dissociation is a time for sickness, so it is in the life of nations. We can hardly deny that ours is a time of dissociation and sickness. The political and social conditions, the fragmentation of religion and philosophy, the contending schools of modern art and modern psychology all have one meaning in this respect. And does anyone who is endowed with the slightest sense of responsibility feel any satisfaction at this turn of events? If we are honest, we must admit that no one feels quite comfortable in the present-day world; indeed, it becomes increasingly uncomfortable. The word "crisis," so often heard, is a medical expression which always tells us that the sickness has reached a dangerous climax. Carl Jung, CW 10, Para 290

No social legislation will ever be able to overcome the psychological differences between men, this most necessary factor for generating the vital energy of a human society. It may serve a useful purpose, therefore, to speak of the heterogeneity of men. These differences involve such different requirements for happiness that no legislation, however perfect, could afford them even approximate satisfaction. No outward form of life could be devised, however equitable and just it might appear, that would not involve injustice for one or the other human type. That, in spite of this, every kind of enthusiast—political, social, philosophical, and religious—is busily endeavouring to find those uniform external conditions which would bring with them greater opportunities for the happiness of all seems to me connected with a general attitude to life too exclusively. Although it is certainly a fine thing that every man should stand equal before the law, that every man should have his political vote, and that no man, through hereditary social position and privilege, should have unjust advantage over his brother, it is distinctly less fine when the idea of equality is extended to other walks of life. A man must have a very clouded vision, or view human society from a very misty distance, to cherish the notion that the uniform regulation of life would automatically ensure a uniform distribution of

happiness. He must be pretty far gone in delusion if he imagines that equality of income, or equal opportunities for all, would have approximately the same value for everyone. But, if he were a legislator, what would he do about all those people whose greatest opportunities lie not without, but within? If he were just, he would have to give at least twice as much money to the one as to the other, since to the one it means much, to the other little. Carl Jung, CW 6, CW 845

Does neutral Switzerland, with its backward, earthy nature, fulfil any meaningful function in the European system? I think we must answer this question affirmatively. The answer to political or cultural questions need not be only: Progress and Change, but also: Stand still! Hold fast! These days one can doubt in good faith whether the condition of Europe shows any change for the better since the war. Opinions, as we know, are very divided, and we have just heard Spengler's lamentations on the decline of the West. Progress can occasionally go down-hill, and in the face of a dangerously rapid tempo standing still can be a life-saver. Nations, too, get tired and long for political and social stabilization. The Pax Romana meant a good deal to the Roman Empire. Carl Jung, CW 10, Para 922

There are two kinds of interference which cause the hackles of the Swiss to rise: political and spiritual. Everyone can understand why they should defend themselves to the utmost against political interference, and this utmost is the art of neutrality born of necessity. But why they should defend themselves against spiritual interference is rather more mysterious. It is, however, a fact, as I can confirm from my own experience. English, American, and German patients are far more open to new ideas than the Swiss. A new idea for the Swiss is always something of a risk; it is like an unknown, dangerous animal, which must if possible be circumvented or else approached with extreme caution. Carl Jung, CW 10, Para 916

The revolution in our conscious outlook, brought about by the catastrophic results of the [first] World War, shows itself in our inner life by the shattering of our faith in ourselves and our own worth. We used to regard foreigners as political and moral reprobates, but the modern man is forced to recognize that he is politically and morally just like anyone else. Whereas formerly I believed it was my bounden duty to call others to order, I must now admit I need calling to order myself. Carl Jung, CW 10, Para 162

Anyone who has lost the historical symbols and cannot be satisfied with substitutes is certainly in a very difficult position today before him there yawns the void, and he turns away from it in horror. What is worse, the vacuum gets filled with absurd political and social ideas, which one and all are distinguished by their spiritual bleakness. But if he cannot get along with these pedantic dogmatisms, he sees himself forced to be serious for once with his alleged trust in God, though it usually turns out that his fear of things going wrong if he did so is even more persuasive. Carl Jung, CW 9i, Para 28

Europe now stands between two colossi, both uncouth in their form but implacably opposed to one another in their nature. They are profoundly different not only racially but in their ideals. In the West there is the maximum political freedom with the minimum personal freedom; in the East it is just the opposite. We see in the West a tremendous development of Europe's technological and scientific

tendencies, and in the Far East an awakening of all those spiritual forces which, in Europe, these tendencies hold in check. The power of the West is material, that of the East ideal. Carl Jung, CW 10, Para 237

The breathless drive for power and aggrandizement in the political, social, and intellectual sphere, gnawing at the soul of the Westerner with apparently insatiable greed, is spreading irresistibly in the East and threatens to have incalculable consequences. Not only in India but in China, too, much has already perished where once the soul lived and throve. The externalization of culture may do away with a great many evils whose removal seems most desirable and beneficial, yet this step forward, as experience shows, is all too dearly paid for with a loss of spiritual culture. Carl Jung, CW 11, Para 962

The problem of "anti-Semitism" has been thrown up for the psychotherapists but not for the political daily press. Carl Jung, Letters Vol. I, Pages 154-155

I am a neutral Swiss and even in my own country I am uninterested in politics, because I am convinced that 99 per cent of politics are mere symptoms and anything but a cure for social evils. Carl Jung, CW 18, Page 564.

Incisive changes in history are generally attributed exclusively to external causes. It seems to me, however, that external circumstances often serve merely as occasions for a new attitude to life and the world, long prepared in the unconscious, to become manifest. Social, political, and religious conditions affect the collective unconscious in the sense that all those factors which are suppressed by the prevailing views or attitudes in the life of a society gradually accumulate in the collective unconscious and activate its contents. Certain individuals gifted with particularly strong intuition then become aware of the changes going on in it and translate these changes into communicable ideas. The new ideas spread rapidly because parallel changes have been taking place in the unconscious of other people. There is a general readiness to accept the new ideas, although on the other hand they often meet with violent resistance. New ideas are not just the enemies of the old; they also appear as a rule in an extremely unacceptable form. Carl Jung, CW 8, Para 594

But if we step through the door of the shadow we discover with terror that we are the objects of unseen factors. To know this is decidedly unpleasant, for nothing is more disillusioning than the discovery of our own inadequacy. It can even give rise to primitive panic, because, instead of being believed in, the anxiously guarded supremacy of consciousness which is in truth one of the secrets of human success-is questioned in the most dangerous way. But since ignorance is no guarantee of security, and in fact only makes our insecurity still worse, it is probably better despite our fear to know where the danger lies. To ask the right question is already half the solution of a problem. At any rate we then know that the greatest danger threatening us comes from the unpredictability of the psyche's reactions. Discerning persons have realized for some time that external historical conditions, of whatever kind, are only occasions, jumping-off grounds, for the real dangers that threaten our lives. These are the present politico-social delusional systems. We should not regard them causally, as necessary consequences of external conditions, but as decisions precipitated by the collective unconscious. Carl Jung CW 9i, Para 49

In the West there is the maximum political freedom with the minimum personal freedom; in the East it is just the opposite. We see in the West a tremendous development of Europe's technological and scientific tendencies, and in the Far East an awakening of all those spiritual forces which, in Europe, these tendencies hold in check. The power of the West is material, that of the East ideal. Carl Jung, CW 10, Para 237

The answer to political or cultural questions need not be only: Progress and Change, but also: Stand still! Hold fast! These days one can doubt in good faith whether the condition of Europe shows any change for the better since the war. Opinions, as we know, are very divided, and we have just heard Spengler's lamentations on the decline of the West. Progress can occasionally go down-hill, and in the face of a dangerously rapid tempo standing still can be a life-saver. Nations, too, get tired and long for political and social stabilization. The Pax Romana meant a good deal to the Roman Empire. Carl Jung, CW 10, Para 922

Emma Jung's Letter to Victor White (2021-02-16 03:35)

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Figure A2.1 White on an ocean-going sailboat, probably in Sweden, c. 1957.

Dear Father White! Dec. 18, 1946

I want to thank you for your nice letter; which was very comforting indeed in this difficult time.

It was a great blow to all of us, that my husband fell ill again; he was feeling so well and it came so unexpectedly.

Now he is a little better, but still very sensitive (the heart), and weak; however we hope that the recovery will make steady progress and that with the turning of the Sun, his health will return and his spirits, which are at times rather low, will also rise again.

With my best wishes for a happy Xmas and New Year,

Yours very sincerely

Emma Jung, Jung-White Letters, Page 59

Carl Jung: But the God will be born in solitude, from the mystery of the individual. (2021-02-17 04:02)

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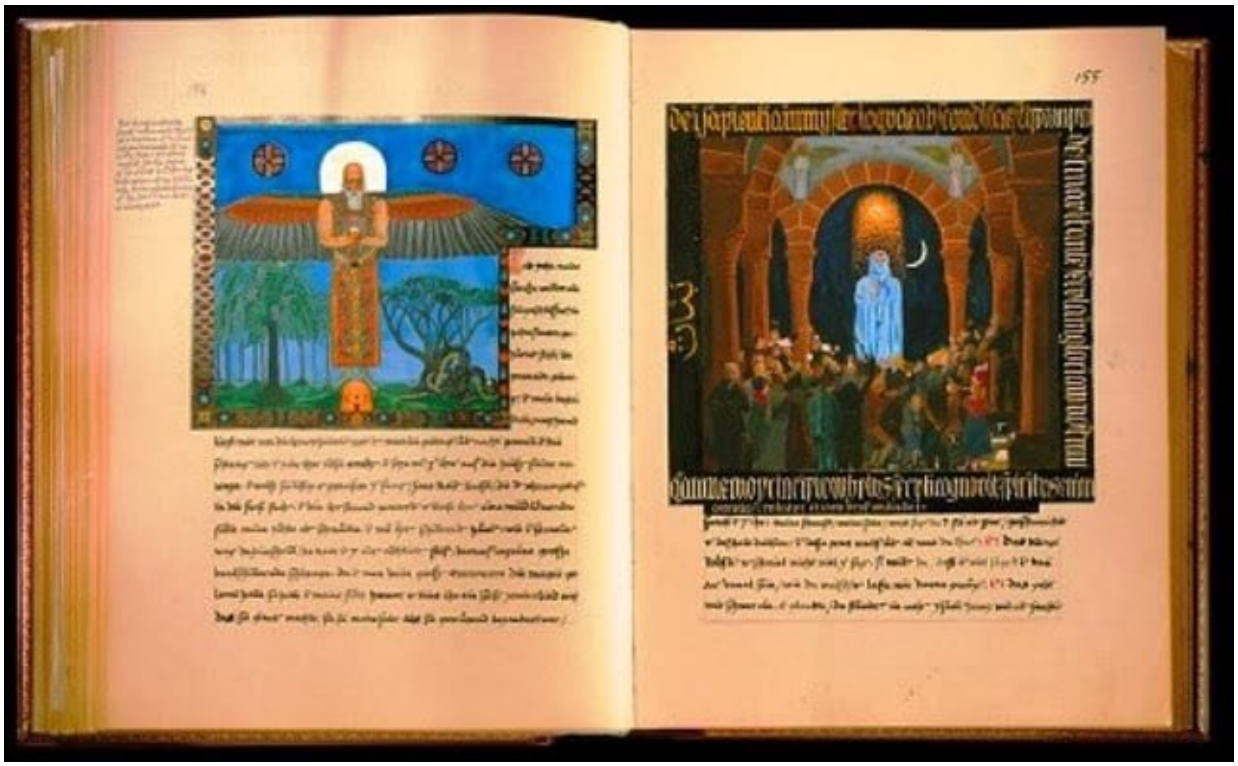

[1]Black Books

In this way salvation is given to us in the un-openable and un-sayable symbol, for it protects us by preventing the devil from swallowing the seed of life...We must understand the divine within us, but not the other, insofar as he is able to go and stand on his own ...

We should be confidants of our own mysteries, but chastely veil our eyes before the mysteries of the other, insofar as he does not need "understanding" because of his own incapability. The Black Books, Vol. I, Page 45-46

I must find the way through the unconscious. People who have trusted me need my insight, not only I myself.

Therefore I had to exclusively dedicate myself to this work, which was very time-consuming and terribly demanding. Carl Jung, The Black Books, Vol. I, Page 46

What lies in between is in the dream book, but still more in the images of the Red Book.

What happens between the lover and the beloved is the total fullness of the Godhead.

That is why both are an unfathomable mystery to each other.

Since who would understand the Godhead?

But the God will be born in solitude, from the mystery of the individual.

The separation between life and love is the contradiction between solitude and togetherness. Jung Soul, The Black Books, Vol. VII, Page 201

You're [Salome] not confusing me.

Weakness is a strength.

Weaknesses are the strongest powers of human life.

I will wrestle from you the mystery of weakness, my weakness.

Since I want man to become strong so that he can live on the earth without succumbing to the earth spirits. Carl Jung, The Black Books, Vol. VII, Page 187-188

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3M3035XJJHZWG&dchild=1&keywords=jung+black+books&qid=1606994113&sprefix=j

Carl Jung: But that does not sound properly Christian. Is he perhaps a Gnostic? (2021-02-18 03:04)

[paypal _donation _button border="5"]

[1]Black Books

Philemon brought with him an Egyptian-Gnostic-Hellenistic atmosphere, a really Gnostic hue, because he really was a pagan.

He was simply a superior knowledge, and he taught me psychological objectivity and the actuality of the soul.

He had showed this dissociation between me and my intellectual object ...

He formulated this thing which I was not, and formulated and expressed everything which I had never thought. The Black Books, Vol. I, Page 34

I very much agree with you that we have to grapple with the knowledge content of Gnosticism and Neo-Platonism.

These are the systems that contain the materials which are destined to become the foundation of a theory of the unconscious. Carl Jung, The Black Books, Vol. I, Page 67

In early 1913, he [Jung] read Dieterich's Abraxas, still from the perspective of his libido theory.

In January and October 1915, while doing military service, he studied the works of the Gnostics intensively. The Black Books, Vol. I, Page 50

There has been much debate on the precise relation between Philo’s concept of the Logos and John’s gospel.

On June 23, 1954, Jung wrote to James Kirsch,

“The gnosis from which John the Evangelist emanated is definitely Jewish, but in its essence is Hellenistic, in the style of Philo Judaeus, from whom the conception of Logos also stems” Sonu Shamdasani, The Black Books, Vol. III, Page 103, fn 14

But what did he [Ammonius] say?

That the sequences of words have many meanings, and that John brought the Logos up to man, elevated it to man.

But that does not sound properly Christian. Is he perhaps a Gnostic?

No, that seems impossible to me, since they were really the worst of all the idolators of words, as he would probably put it. Carl Jung, The Black Books, Vol. III, Page 107

.... the Gnostics used it as the name of their supreme deity. He was a time god.

The philosophy of Bergson, la duree creatrice, is an expression of the same idea.

" And: "just as this archetypal world of the collective unconscious is exceedingly paradoxical, always yea and nay, that figure of Abraxas means the beginning and the end, it is life and death, therefore it is represented by a monstrous figure.

It is a monster because it is the life of vegetation in the course of one year, the spring and the autumn, the summer and the winter, the yea and nay of nature.

So Abraxas is really identical with the Demiurgos, the world creator.

And as such he is surely identical with the Purusha, or with Shiva" November 16, 1932, VS, vol. 2, pp. 806- 7).

He added: "Abraxas is usually represented with the head of a fowl, the body of a man, and the tail of a serpent, but there is also the lion-headed symbol with a dragon’s body, the head crowned with the twelve rays, alluding to the number of months" (June 7, 1933 , VS, vol. 2, pp. I041- 42) .

According to St. Irenaeus, Basilides held that "the ruler of them is named Abrasaks, and that is why this (rule1) has the number 365 within it" (Layton, The Gnostic Scriptures, p. 425).

Abraxas featured in Albrecht Dieterich’s Abraxas. Studiens Zur Religiongeschichte des spaten Altertumnus (Leipzig: B. G. Teubner, 1891).

Jung closely studied this work early in 1913, and his copy is annotated.

He also had a copy of Charles King's The Gnostics and Their Remains (London: Bell and Daldy, 1864), and there are marginal annotations next to a passage discussing the etymology of Abraxas on p. 37. The Black Books, Vol. V, Page 274, fn 295

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3M3035XJJHZWG&dchild=1&keywords=jung+black+books&qid=1606994113&sprefix=j

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The Pleroma in the Black Books. - Quotations (2021-02-19 03:02)

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[1]Black Books

At immeasurable distance a lonely star stands in the zenith.

This is the one God of this one man, this is his world, his Pleroma, his divinity. In this world man is Abraxas, the creator and destroyer of his own world.

This star is the God and the goal of man, this is his one guiding God, in him man goes to his rest, toward him goes the long journey of the soul after death, in him everything that man withdraws from the greater world shines resplendently.

To this one God man shall pray. The Black Books, Vol. I, Page 59

He [Philemon] spoke about me-that I was related to you-mortal with you-the life of your body, your solar mantle.

Philemon is immortal.

The star seed in you is immortal. It is a piece of the world, a Pleroma, a light and a darkness.

Light insofar as it is differentiated from the Pleroma; darkness, insofar as it is the Pleroma itself. Jung's Soul, The Black Books, Vol. VII, Page 148

Soul: "The first light designates the Pleroma.

The second light designates Abraxas.

The third light, the sun.

The fourth light, the moon.

The fifth light, the earth.

The sixth light, the phallus.

The seventh light, the star.

Why are the bird, the heavenly mother, and heaven missing?

They are all enclosed in the star. When you look toward the star, you will look through them. They are the bridges to the star.

They make up the single 7th light, the highest, the floating, which rises with roaring flapping of wings, released from the embrace of the tree of light with 6 branches and I blossom, in which the star God lay slumbering.

The 6 lights are singular and form the multiplicity.

The one light is one and forms the unity, it is the blossoming crown of the tree, the holy egg, the seed of the world endowed with wings so it can reach its place.

The one gives rise to the many again and again, and the many entails the one." Carl Jung, The Black Books, Vol. VI, Page 254-255

If you do not differentiate yourselves from sexuality or from spirituality, and do not regard them as things-in-themselves, you are delivered over to them as qualities of the Pleroma. Carl Jung, The Black Books, Vol. VI, Page 224

I swear to you, you hideous madness of Abraxas, turn your paws against the eternal Pleroma, let go of man. He is too puny and an unworthy sacrifice to your power.

We are whining dogs before you, the lion. This hunting hound is of no use to you. Carl Jung, The Black Books, Vol. VI, Page 219

The number of Gods and devils is as innumerable as the host of stars.

Each star is a God, and each space that a star fills is a devil. But the empty fullness of the whole is the Pleroma.

Abraxas is the effect of the whole. Only the ineffective opposes him. Carl Jung, The Black Books, Vol. VI, Page 220

Equality prevails not for the sake of God, but only for the sake of man. For the Gods are many, while men are few.

The Gods are mighty and endure their manifoldness. like the stars they abide in eternal solitude, separated by vast distances. Carl Jung, The Black Books, Vol. VI, Page 220

Thus, just as it is no use to reflect upon the Pleroma, it is not worthwhile to worship the multiplicity of the Gods.

Least of all does it serve to worship the first God, the effective fullness, and the summum bonum.

By our prayer we can add nothing to it, and take nothing from it; because effective emptiness gulps down everything. Carl Jung, The Black Books, Vol. VI, Page 221

Abraxas stands above God and devil.

He is improbable probability, that which takes unreal effect. If the Pleroma had an essence, Abraxas would be its manifestation. Philemon, The Black Books, Vol. VI, Page 212

Yet because we are parts of the Pleroma, the Pleroma is also in us.

Even in the smallest point the Pleroma is endless and eternal, since small and great are qualities that are contained in it. Philemon, The Black Books, Vol. VI, Page 207

We are also the Pleroma itself; hence I say that we are not in the Pleroma, but we are it.

Figuratively, the Pleroma is the smallest point in us and the boundless firmament about us. Philemon, The Black Books, Vol. VI, Page 207

Creatures came into being, but not the creation since it is the very quality of the Pleroma, as much as noncreation, eternal death.

The creation is ever-present, and so is death. The Pleroma has everything, differentiation and nondifferentiation. Philemon, The Black Books, Vol. VI, Page 208

If we do not differentiate, we move beyond our essence, beyond creation, and we fall into nondifferentiation, which is the other quality of the Pleroma. We fall into the Pleroma itself and cease to be created beings.

We lapse into dissolution in eternity and endlesssness. This is the death of the creature. Philemon, The Black Books, Vol. VI, Page 208

You must not forget that the Pleroma has no qualities.

We create these through thinking. If, therefore, you strive for distinctiveness or sameness, you pursue your thoughts which are not in the Pleroma about the qualities of the Pleroma, which do not exist. Philemon, The Black Books, Vol. VI, Page 210

We need no proof of their [God/Devil] existence, since it is enough that we have to keep speaking about God and the devil.

They are both manifestations of the non-existent qualities of the Pleroma. Philemon, The Black Books, Vol. VI, Page 211

But we are the Pleroma, for we are enclosed in and part of the eternal and the endless.

But we have no share therein, as we are infinitely removed from the Pleroma; not spatially or temporally, but essentially, since we are distinguished from the Pleroma in our essence as creation, which is confined within time and space. Carl Jung, The Black Books, Vol. V, Page 285

The Gods are favorable and unfavorable, impersonal, the souls of stars, influences, forces, grandfathers of souls, rulers in the heavenly world, both in space and in force.

They are neither dangerous nor kind, strong, yet humble, clarifications of the Pleroma and of the eternal emptiness, configurations of the eternal qualities. Carl Jung, The Black Books, Vol. V, Page 271

Man becomes through the principium individuationis.

He strives for absolute individuality, through which he ever increasingly concentrates the absolute dissolution of the Pleroma.

Through this he makes the Pleroma the point that contains the greatest tension and is itself a shining star, immeasurably small, just as the Pleroma is immeasurably great. Carl Jung, The Black Books, Vol. V, Page 271-272

The more concentrated the Pleroma becomes, the stronger the star of the individual becomes.

It is surrounded by shining clouds, a heavenly body in the making, comparable to a small sun. It emits fire.

Therefore it is called: "I am a star, wandering about with you" Carl Jung, The Black Books, Vol. V, Page 272

. [“]He spoke about me—that I was related to you—mortal with you—the life of your body, your solar mantle. Philemon is [1/2] immortal.

The star seed in you is immortal. It is a piece of the world, a Pleroma, a light and a darkness.

Light insofar as it is differentiated from the Pleroma; darkness, insofar as it is the Pleroma itself.

The light shines out of difference. Differentiation strengthens the light of the star—Philemon raises himself higher.

His head is in the blazing fire. He burns upward to the eternal fiery heavens. What is it? A weight lies on me—a burden?

Is your body burdened? Is a poison in it?

I see—you have not fulfilled the sacrificial service. It should be fulfilled." Carl Jung, The Black Books, Vol. VII, Page 148

The following was added here in LN:

"First: these qualities are differentiated and separate in us; therefore they do not cancel each other out, but are effective.

Thus we are the victims of the pairs of opposites.

The Pleroma is rent within us. / Second: these qualities belong to the Pleroma, and we must possess and live them only in the name and under the sign of differentiation.

We must differentiate ourselves from these qualities.

They cancel each other out in the Pleroma, but not in us. Distinction from them saves us" Vol. VI, Page 209, fn 20

"But he is distinct from creation in that he is much more indefinite and indeterminable.

He is less differentiated than creation, since the ground of his essence is effective fullness.

Only insofar as he is definite and differentiated is he creation, and as such he is the manifestation of the effective fullness of the Pleroma.

Everything that we do not differentiate falls into the Pleroma and is cancelled out by its opposite.

If, therefore, we do not differentiate God, effective fullness is canceled out for us" 211, fn 33

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3A93PR3Q002EI&dchild=1&keywords=jung+black+books&qid=1607069729&sprefix=jun

Fraulein Wolff told me that...you would have voted for the Nazis...I realize now that I was mistaken (2021-02-20 03:06)

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[1]Jung-Kirsch Letters

Dr. med. James Kirsch
Hayarkon str. 101
Tel-Aviv
8 June 1934

Honored Dear Dr. Jung:

Please accept my most sincere thanks for your detailed letter and your kind willingness to discuss the Jewish problem.

Particularly I would like to thank you for accepting my writing with such gracious understanding.

I have to admit that, without believing some of the specific accusations, my image of you was somewhat darkened, especially after Fraulein Wolff told me that, if you had been a German, you would have voted for the Nazis.

I realize now that I was mistaken in this respect, or rather that I misunderstood you.

I fell into the trap of accepting a collective prejudice, where you were intending to give

me a personal criticism.

I did not go so far as believing you capable of a non-individual stupidity like anti-Semitism, but thought it necessary to inform you of these rumors, and since they've produced such a reaction from you,

in the form of your clear and unequivocal letter, a great burden has been lifted from my heart.

I need not reassure you that no further proofs are necessary.

With great joy I welcome your successful achievement at the Nauheim Congress in today's Germany.

The following small memory from youth may make my reaction to you understandable.

From my ninth year on, I had a very good Christian friend; he was my chum.

When I was twelve and a half, from one day to the next, this friend stopped talking to me and never said another word.

For an entire week I couldn't find out from him the reason for his strange behavior.

I searched for all sorts of personal reasons in myself, of course, but found none.

Finally I learned from classmates the motivation for the sudden break-up: I was a Jew "squared."

A thing like that sticks and shows the whole ambiguity of being a Jew in the midst of other peoples.

I recalled your wonderful explanations during the Berlin Seminar, where you demonstrated how the idea of ritual murder was projected onto Christians and later onto Jews, and the underlying subjective process experienced by the person originating such projections.

So I also wondered where the hook might be located
in you, on which the Jews can hang the projection of anti-Semitism.

Obviously, I am taking into account the Jew's readiness to cry "anti-Semitism" whenever anyone expresses a personal criticism.

I think it's possible to project anti-Semitism onto you because you have opinions about the Jew which may be correct, but only insofar as they reflect the Galut existence, as it is called in the Kabbalah, the banishment of the Shekhinah (the Jewish anima).

Essentially you list four points to substantiate your interpretation of Jewish psychology.

They have had no culture of their own.

1) In my opinion, the Jews did have their own culture. They lived a thoroughly creative life in pre-Christian times.

True, they did not leave behind temples, artworks, or great music, but instead a great book, the Bible, which is a great literary collection of most diverse and antithetical, individual and national experiences of this people.

This literary monument is governed by one theme: the relationship to God and God's predilection of Israel, God's authority among the Jewish people.

This leading idea was absolutely capable of creating its own culture, and it is imprinted on the Jewish soul. It is amazing to discover in analyses how vividly this Jewish antiquity still lives in the Jewish soul of today.

Of course, there are plenty of broadly oriental ideas in the Bible, but just as the Bible-Babel dispute has shown, a creative conception existed in ancient Israel, distinct from

other oriental cultures. It's certainly similar to the relationship between German culture and European.

As shown by Dr. Haussermann, the significance of the great prophetic personalities was based on their connection with the unconscious.

In his work, unfortunately, he did not mention the biblical texts that reflect the interpretation of dreams and other manifestations of the unconscious.

You would see then that they conform exactly to yours.

Just last week I wrote an essay for the Palestinian public which won't tell you anything new, but may be of interest to you in the overall context of these things.

I'll put it in the mail to you in the same post.

Now it is interesting - and with this begins the problem of post-biblical Judaism - that a new concept of the relationship with the divine emerged at the time of Jeremiah.

The Jerusalem priesthood believed that national misfortune could be avoided, and God could be appeased, if ritual rules - they created new ones and codified old ones - were adhered to as closely as possible.

A fence was erected around the teachings. It was the general principle to build as many new fences as possible.

As a consequence the Jews got stuck in the narrows. In an effort to escape this narrows, they now needed other cultures.

This practice of staying behind fences is de facto a fear of the unconscious.

At this point began a stabilizing of the level of consciousness attained up to that point,

and a desperate self-seclusion, avoiding new expansions of consciousness through the experience of the unconscious.

Jesus and his way of redemption were necessarily rejected, a process which you've described precisely in Types, in the chapter on Prometheus and Epimetheus. relative consciousness, which you cite as a second point, has an entirely different character from (for example) the Chinese.

As far as I can judge the Chinese intellectual, the Chinese path led to a whole - "completion" not "perfection".

Jewish consciousness, on the other hand, has the characteristic that something essential is missing; something suppressed lives in the Jewish soul, which induces even in the educated Jew the most peculiar affects and hysterical reactions.

This rejection of Christ has, it seems to me (Jews will never admit this) determined the fate of the Jews. From a Jewish viewpoint, Christianity is its shadow (and also vice versa, by the way, but that's the Christians' concern).

It's historically demonstrable that in every era when the Jewish people attempted to realize the idea of the Messiah, great disturbances also erupted in the Christian world. Sabbatai Zwi the religious wars, Zionism National Socialism.

There's a striking coincidence here.

Concerning the third point, nomadism, I would like to believe that this phenomenon does not represent a nomadic nature but rather a restless wandering on the basis of a repressed complex.

For that reason, too, the Christian legend has portrayed the Jew as Ahasuerus.

You certainly know many people who have become restless through being cut off from the unconscious, who project the anima and seek salvation in every possible and impossible way, e.g. even in psychoanalysis, but never within themselves.

The same is true for the Jews as a people.

After the destruction of the temple, too, the Jews led a life in exile which was distinctly their own and - one may even say - they developed their own culture.

Essentially it consisted of preservation and annotation (Talmud!) and had something otherworldly about it.

At stake was always the preservation of what was their own, as the struggle with Hellenism clearly shows.

The Jews assimilated Hellenism, they weren't devoured by it.

Thus I have to concede to you - and this is the fourth point - that Greek antiquity had a great influence on Jewish psychology, but compared to what gave Jewish antiquity its charac-

ter, it had only secondary importance.

Jewish culture in the Christian era presents a difficult and many-sided problem, but one can surely say it existed. It was simply of no consequence in world history any more.

What was remarkable about the Spanish-Arabic period was that two different cultures lived there symbiotically.

There is no question that Spanish-Jewish culture was inspired by the Spaniards, but Jewish culture made its very own contribution, as its great Hebrew poets, philosophers and physicians show.

Also, at a later time, the powerful movement of Chassidism proves the creative energy of the Jewish people.

But this creative achievement of Chassidism was very short-lived, because it failed to find the historic thread from the prophets to Jesus and did not have the strength to deal with rabbinical formalism and the "ethical" conception of religion.

The evidence of Jewish culture is that the Hebrew language has survived almost continually, and all great works by Jews have been written in Hebrew (or Aramaic). (Zohar,86 Chassidism, Ibn Gabirol, Jehuda Halevi !
)
With the French Revolution a new historic era begins also for the Jewish people.

Here begins the purge of Jews, dissolving the Jewish ways of life which had existed heretofore, the disavowal of Jewishness, assimilation and cessation of the living Hebrew language, which from then on was used only literarily by the so-called "Maskilim" (representatives of the Enlightenment).

Only in this period, when the Jew could no longer lead his own life in any way, and felt himself to be a member of other nations, can I accept what you, dear Doctor, write about the Jews, namely that they are the upholders and promoters of other cultures.

The fact that the Jews repressed their Jewishness during the era of assimilation explains - besides the Christ-complex - also the psychological break of personalities like Heine, as well as the soulless materialism of such inspiring but destructive individuals as Marx and Freud.

I find your criticism of Freud essentially correct; it matches the image of the Jews during their period of assimilation in the previous
century, and such Jews still exist today in droves.

I also understand, and it appears historically necessary, that the Germanic soul has protested against Freud’s life threatening psychology of godless- and homelessness and - thanks to you - has discovered the creative depths.

As two thousand years of suffering shows and especially the sorrowful events of the year 1933 - the Jew has injured himself gravely by his negative valuation of the unconscious.

Since Moses Hess (self-emancipation), Jews have been involved in a severe and bitter

psychological analysis of Galut Jewishness.

Extensive literature exists on the subject which elucidates particularly the psychological, sociological, and "salvation-historical" situation of the Jews.

The Jews no longer wanted to wait for the Messiah sent by God; they wanted to put an end to the Galut.

Again they take their fate into their own hands and dare to be unhistorical, by trying to start ab ova.

Thus they returned to the historic soil of Palestine.

Conditions and circumstances are fundamentally different here than in any of the lands of the Galut, but what will come of it is, of course, an entirely open question.

In order to respond properly to your letter, I had to give you this detailed account of my interpretation of history.

You once told me your way could be very meaningful for the Jews.

Since I’ve become very familiar with the Bible and have been living in Palestine, I understand now more than ever how enormously
important for us is your vivid conception of the unconscious and the approach to the experience of the unconscious.

For me, at least, it was only through you that it became possible to understand the experiences of the prophets, the Messianic idea, and to rediscover what was lost in the consciousness of the Jewish people since the time of the prophets.

It is the pure draught from the unconscious.

It goes without saying that for now this is only happening in a few individuals, but I believe that in this way the magic spell, the Ahasuerus curse, will be broken.

In closing, I would like to inform you that Dr. Neumann, who for some time apparently has been living in Tel Aviv, just around the comer from my place, has not yet found an occasion to get in touch with me.

To be ignored in this manner does not really surprise me since as I mentioned to Fraulein Wolff in Berlin he was already describing himself in June 1933 as the only Jungian analyst in Palestine.

In any case, Zionism is a great experiment, which finds its foundation and its meaning in the fact that the Jews believe in their creative strength.

Whether such creativity exists and will give the Jewish people a new character will be revealed in time.

I strongly believe in it and am unconditionally bound to this experiment.

To be an upholder and promoter of a culture would not give the slightest meaning to my existence.

I would prefer to discover even the smallest truth, as long as it grows on my pile of manure, rather than disseminate the largest truth to a foreign culture.

I am planning to come to Ascona in August and hope to be able to speak to you then, but I'd be very happy if you would send me a reply to this letter.

With my most cordial greetings, As always,

yours truly,

JAMES KIRSCH James Kirsch, Jung-Kirsch Letters, Page Page 48-54

1. https://smile.amazon.com/Jung-Kirsch-Letters-Correspondence-James-Kirsch/dp/0415419212/ref=sr_1_1?crid=3UIIXJF0VDD55&dchild=1&keywords=jung+kirsch+letters&qid=1

Man Acquitted of Murder despite Testimony of Dr. Jung that Man was Guilty.

(2021-02-21 02:50)

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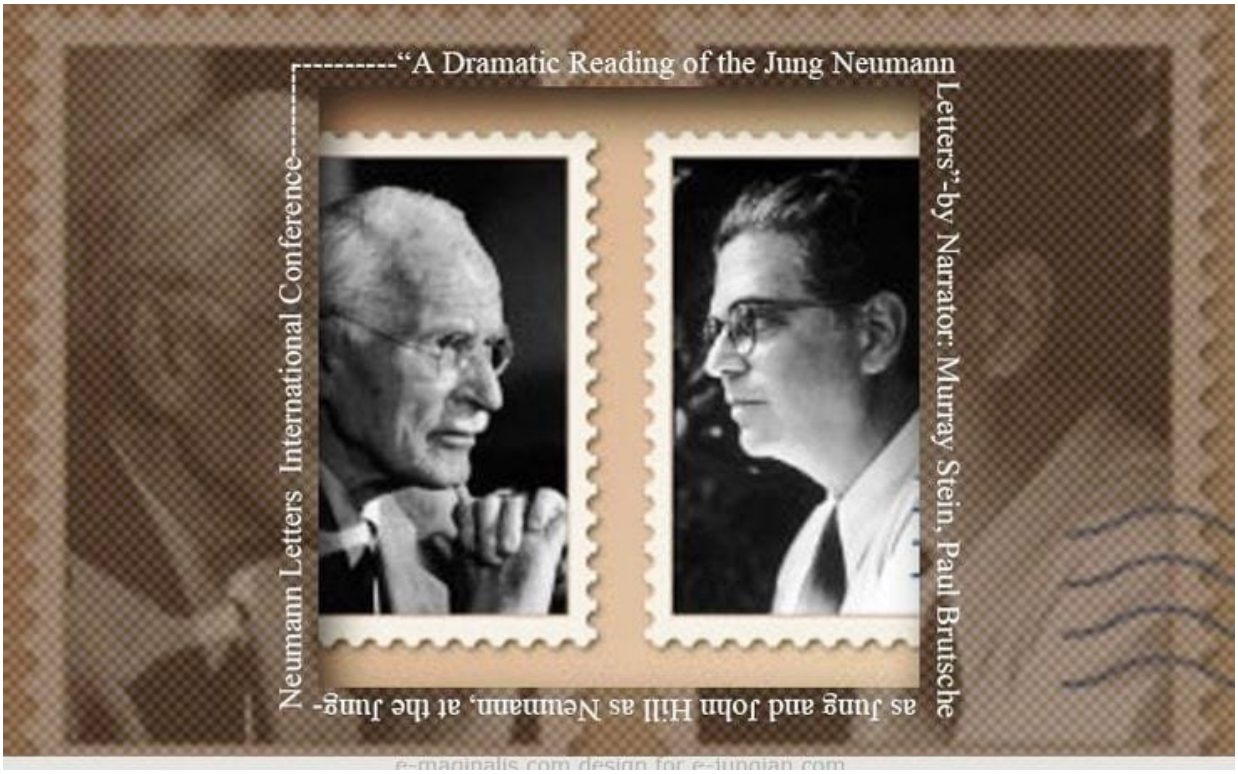
"A Dramatic Reading of the Jung Neumann
Letters"-by Narrator: Murray Stein, Paul Brutsche
as Jung and John Hill as Neumann, at the Jung-
Neumann Letters International Conference

[1]Jung-Neumann Letters

[Zurich, Küsnacht] 21st December 1934

Dr. E. Neumann,
37 Sirkin Street,
Tel Aviv,
Palestine.

My dear colleague,

Enclosed is the certificate.

Unfortunately I have not yet managed to continue our correspondence as I have had much to do. On top of everything else I have been called as an expert witness to a very complicated court case—a murder.254

I would like to draw your attention to Kurt Gauger's book: Po litische Medizin, Grundriss einer deutschen Psychotherapie (Political Medicine:

An Outline of a German
Psychotherapy).

It is worth taking a look at this mentality more closely. Gauger is something like the General Doctor to the SA.

I send my best wishes to your son. Adapting to a strange land often causes particularly virulent infections, but hopefully it has immunized him against Palestine now.

I have now begun my winter break and hope to be able to write to you more fully soon.

With warm greetings,

Your always devoted,

C. G. Jung

Footnote 254

Jung wrote a psychiatric expertise for the jury trial of Hans Näf, which took place in Zurich from 19 to 28 November 1934 (Jung, 1937b).

Näf was accused of murdering his wife Luise, who had been found dead of gas poisoning in their flat on 22 February 1934.

He was found guilty of murder and sentenced to lifelong imprisonment.

The application for revision of 28 February was rejected by the High Court but overruled by the court of cassation (Baechi, 1936).

The retrial took place from 14 to 28 November 1938 and resulted in Näf's acquittal of the murder charge (Baechi, 1940).

Besides Jung, psychiatric expertise was given by Hans W. Maier, the director of the Burghölzli clinic, and Franz Riklin.

Jung gave his witness statement at the retrial on 23 November 1938:

"The well-known psychiatrist Dr. C. G. Jung firstly describes his method of character analysis.

By the use of 'stimulus words' he examines the reaction of the candidate. He explains that he carried out the test without prejudice and he would be more likely to be favorably disposed toward the defendant since he was called upon by the defense.

Näf's reaction time was even above the average for uneducated people.

A third of the stimulus words which referred to the crime in question called forth 'maximal disturbances,' a further third were disturbed; indifferent words elicited no disturbances.

The expert has the impression that Näf's behavior was attributable to his 'defensive atti-

tude.’

He has always lived more or less outside of society. In his case, there must exist a considerable sense of
guilt. This can be explained by his generally asocial attitude or to some particular guilt.

Reference points for ‘harassed innocence’ cannot be demonstrated” (NZZ, 24 November 1938, no. 2067).

The defense brought forward a counter expertise by Hans Kunz, who criticized Jung’s method and explained Näf’s reaction as caused by fear rather than guilt.

The acquittal was certainly an embarrassment to Jung, who was firmly convinced of Näf’s guilt as an interview with the Daily Mail in 1935 showed:

“Dr. Jung also recalled a murder case in which a man found his wife dead in a room filled with gas, and everything at □rst pointed to suicide. ‘But I reasoned like this,’ the doctor went on. ‘What would be a man’s immediate instincts in such a case?’ ‘

He would fling open the window and then rush to pick up his wife.

He would not notice details, such as the position of the furniture, or even which way his wife was lying.’

‘When I questioned the husband in the case, while he reacted normally to general questions I noticed that he remembered perfectly minute details about the scene of his discovery.’

‘At his trial I pointed out my suspicions to the jury, and the Public Prosecutor produced, in the handwriting of the accused man, a list of positions of different objects in the room.’

‘Anticipating that he would be questioned, the man had written them down, intending to memorize them.’

‘He was, of course, convicted and sentenced”’

(“Word Clues to Crime,” Daily Mail, 9 October 1935). Neumann kept a copy of the illustrated report in the Zürcher Illustrierte (No. 49, 2 December 1938, p. 1498).

1. https://smile.amazon.com/Analytical-Psychology-Exile-Correspondence-Foundation/dp/069116617X/ref=sr_1_2?dchild=1&keywords=jung+neumann&qid=1613815329&sr=8-2

In an association to a dream on the night of July I, he [Jung] noted apropos Toni Wolff and Maria Moltzer: (2021-02-22 03:52)

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[1]Black Books

During this period, Jung’s soul sought to instruct him with regard to his relations with women.

Between 1916 and 1918, reference is made to the "white one" and the "black one," respectively.

The contexts seem to suggest that these refer to Maria Moltzer and Toni Wolff, respectively. [fn 179 They had fair and dark hair, respectively.] In an entry in his dream book of July 2, 1917,

Jung referred to his "impersonal love" of both women and noted that with them his soul was "complete, fulfilled."

On September 27, 1916, his soul advised as follows: "let the black one go. No excessively deep relation.

She is also empty and lives through you. She can’t give to you what you need."

The following day, his soul added, apropos the black one [Toni]: Sonu Shamdasani, The Black Books, Vol. I, Page 60

In contrast to a marriage, Toni Wolff saw her relationship with Jung as an "individual relation."

On December 20, 1924, she noted: "Marriage is socially, legally, psychologically accepted. Nothing new can come from there; it can only be transformed, also individually, through individual relationships. That is why the individual relationship is a symbol of the soul."

On September 13, 1925, she noted that their relationship stood under the "sign of Philemon." In retrospect, she reflected on the role she played for him: Sonu Shamdasani, The Black Books, Vol. I, Page 96

From June II to October 2, Jung was on military service in Chateau d'Oex.

In an association to a dream on the night of July I, he [Jung] noted apropos Toni Wolff and Maria Moltzer:

"Pairs of opposites. Defended against the bad as against the good. T. W. appears to be a limit, since with M. and T. my soul is complete, fulfilled.

T. is the second part of my soul-ugly beauty and beautiful ugliness.

It must be concluded on the outside, because everything is fulfilled ." He also referred to his "impersonal love" of both of them ("Dreams," p. 17).

For Bowditch Katz's account of her meeting with Moltzer on July 30, see introduction, pp. 63ff. The Black Books, Vol. VII, Page 148, fn 3

Beginning on August 20 [1917], he [Jung] drew a mandala on most days. This gave him the feeling that he had taken a photograph of each day, and he observed how these figures changed. He recalled that he received a letter from "this Dutch woman"-Moltzer- "that got on my nerves terribly." The Black Books, Vol. I, Page 61

On April 14, 1918, Jung wrote to Josef Lang regarding a letter he had received from Moltzer in which she had accused him of trying to destroy her relationship with Lang in a "thirst for revenge." The Black Books, Vol. I, Page 64

That autumn, he [Jung] took her [Toni], with Moltzer and his wife, to the International Psychoanalytic Conference in Weimar. A diary entry from January 18, 1912, indicates that she attended a discussion session at Jung's house in Kusnacht. The Black Books, Vol. VII, Page 28

Maria Moltzer, in all likelihood. Years later, Toni Wolff, referring to a dream in which Moltzer appeared, noted, "Am I like M. M.—or is she C.'s anima—inhuman?" (August 20, 1950, Diary O, p. 78). The Black Books, Vol. VI, **Page 277, Fn 264**

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3A93PR3Q002EI&dchild=1&keywords=jung+black+books&qid=1607069729&sprefix=jun

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Jung's Soul: Women are my most dangerous opponents, since they have my qualities. (2021-02-23 04:03)

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[1]Black Books

I always want a great deal from you. Women are my most dangerous opponents, since they have my qualities.

That’s why you can confuse me so easily with the black one [Toni Wolff].

I also have golden goat eyes and a black coat.

I place myself between her and you.

The white one [Maria Moltzer] is less dangerous to you, since she is completely unlike me and of such an adverse nature that you can’t at all lose yourself there.

You just suffer too much from her.

She was dangerous before, but no longer.

She is just embittered against you because I am stronger than her.

But the black one is dishonestly clever.

I understand that you love her, but I would like to get rid of her.

It’s unclear whether I will succeed. There are human matters which I cannot master.

But I will always be against her.

So pay attention. Not too far away from me!” Jung’s Soul, The Black Books, Vol. 6, Page 259

Maria Moltzer, in all likelihood. Years later, Toni Wolff, referring to a dream in which Moltzer appeared, noted, “Am I like M. M.—or is she C.’s anima—inhuman?” (August 20, 1950, Diary O, p. 78). The Black Books, Vol. VI, Page 277, Fn 264

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3A93PR3Q002EI&dchild=1&keywords=jung+black+books&qid=1607069729&sprefix=jun

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